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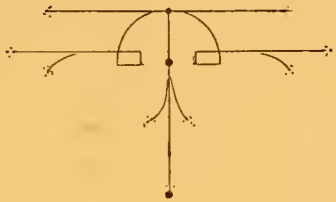
SALLY



Music by

Jerome Kern

Chappell

GEORGE GROSSMITH and J. A. E. MALONE present

SALLY

A New Musical Play

IN THREE ACTS.

BOOK & LYRICS BY

GUY BOLTON

AND

CLIFFORD GREY.

MUSIC BY

JEROME KERN.

Vocal Score - - 12/6 net.

CHAPPELL & CO., LTD.,
50, NEW BOND STREET, LONDON, W. 1.
SYDNEY

T. B. HARMS CO.,
62-64, WEST 45th STREET,
NEW YORK.

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PRINTED IN ENGLAND.

The Play produced by GEORGE GROSSMITH

SALLY

CHARACTERS

(In order of their appearance)

Sascha (*Violinist at the Alley Inn*)	Mr. Herbert Fireman
Jimmie Spelvin	Mr. Seymour Beard
Otis Hooper (*Of the Anglo-American Vaudeville Agency, Squantumville*)	Mr. George Grossmith
Rosalind Rafferty (*a Manicurist*)	Miss Heather Thatcher
Sally of the Alley (*a Foundling*)	Miss Dorothy Dickson
Mrs. Ten Brock (*A Settlement Worker*)	Miss Molly Ramsden
"Pops" Shendorff (*Proprietor of the Alley Inn, New York*)	Mr. Alaric Arnéf
Constantine (*Grand Duke of Czechogovinia, a waiter at the Alley Inn*)	Mr. Leslie Henson
Blair Farquar (*An only Son*)	Mr. Gregory Stroud
Admiral Travers (*A Gay One*)	Mr. Leigh Ellis
Richard Farquar	Mr. Ernest Graham
Alta	Miss Vanity Fair
Betty	Miss Mary Leigh
Billie	Miss Doris Patston
Gladys	Miss Dorothy Deane
Janet	Miss Molly Vere
Emily	Miss Aileen Grace
Rhoda Rhinelander (*Foundlings*)	Miss Dorothy Hurst
Vera Vanderbilt (*Foundlings*)	Miss Dorothy Field
Cissie Circle (*Foundlings*)	Miss Molly Gilmour
Bessie Bryant (*Foundlings*)	Miss Gracie Turner
Audrey Audubon (*Foundlings*)	Miss Grace Baker
Mamie Madison (*Foundlings*)	Miss Winifred Shotter
Billy Porter	Mr. Jack Bradley
Harry Barton	Mr. Derick Glynne
Footmen	Mr. R. Wilkinson
Footmen	Mr. Jack Glyn

Lady Visitors, Guests, etc.

SYNOPSIS OF SCENERY

ACT I.—The Alley Inn, New York.

ACT II.—The Garden of Richard Farquar's House, Long Island.

ACT III.—Scene I.—The Butterfly Ballet at the Follies Roof Garden.

II.—Sally's Dressing Room at the Amsterdam Theatre after the Follies Première.

Scene III.—The Little Church 'round the Corner.

"The Butterfly Ballet Music" by Victor Herbert

Musical Director: John Ansell. Stage Director: Charles A. Maynard

Dances and Ensembles by Jack Haskell Scenery by Joseph and Phil Harker

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SALLY

ACT I.

No.				PAGE
1	Opening Number			1
2	Song (*Jimmy*) and Chorus ...	"The Night Time" ...	(It's the night walk that we love) ...	7
3	Song (*Otis*)	"On with the Dance!" ...	(In Squantamville, Maine)	14
4	Entrance of Sally & Girls			20
5	Song (*Sally*)	"You can't keep a good girl down"	(Joan of Arc was on her own) ...	23
6	Duet (*Sally and Blair*) ...	"Look for the Silver Lining"	(Please don't be offended)	29
7	Song and Dance (*Sally*) ...	Silver Lining Dance ...	(A heart full of joy and gladness) ...	32
8	Song (*Blair*) & Chorus of Men	"Sally"	(There's someone that I can't forget)...	39
9	Eccentric Dance	... ...	... ...	44
10	Finale	... ...	(On with the dance!)	47

ACT II.

11	Opening Chorus	... ...	(To a celebration so remarkable as this)	54
12	Song (*Sally*) and Chorus of Men	"Wild Rose"	(You'll pardon our intrusion)... ...	68
13	Song (*Constantine*)	"The Schnitza-Komisski"	(I'm a Duke from a wonderful clime)...	83
14	Duet (*Sally and Blair*) ...	"Whip-poor-Will" ...	(Mem'ry takes me back away) ...	87
15	Trio (*Rosie, Jimmy and Otis*)	"The Lorelei"	(I remember reading)	92
16	Duet (*Rosie and Otis*) ...	"The Church 'round the Corner"	(There's a church 'round the corner) ...	101
17	Finale	... ...	(Our anxious eyes)	106

ACT III.

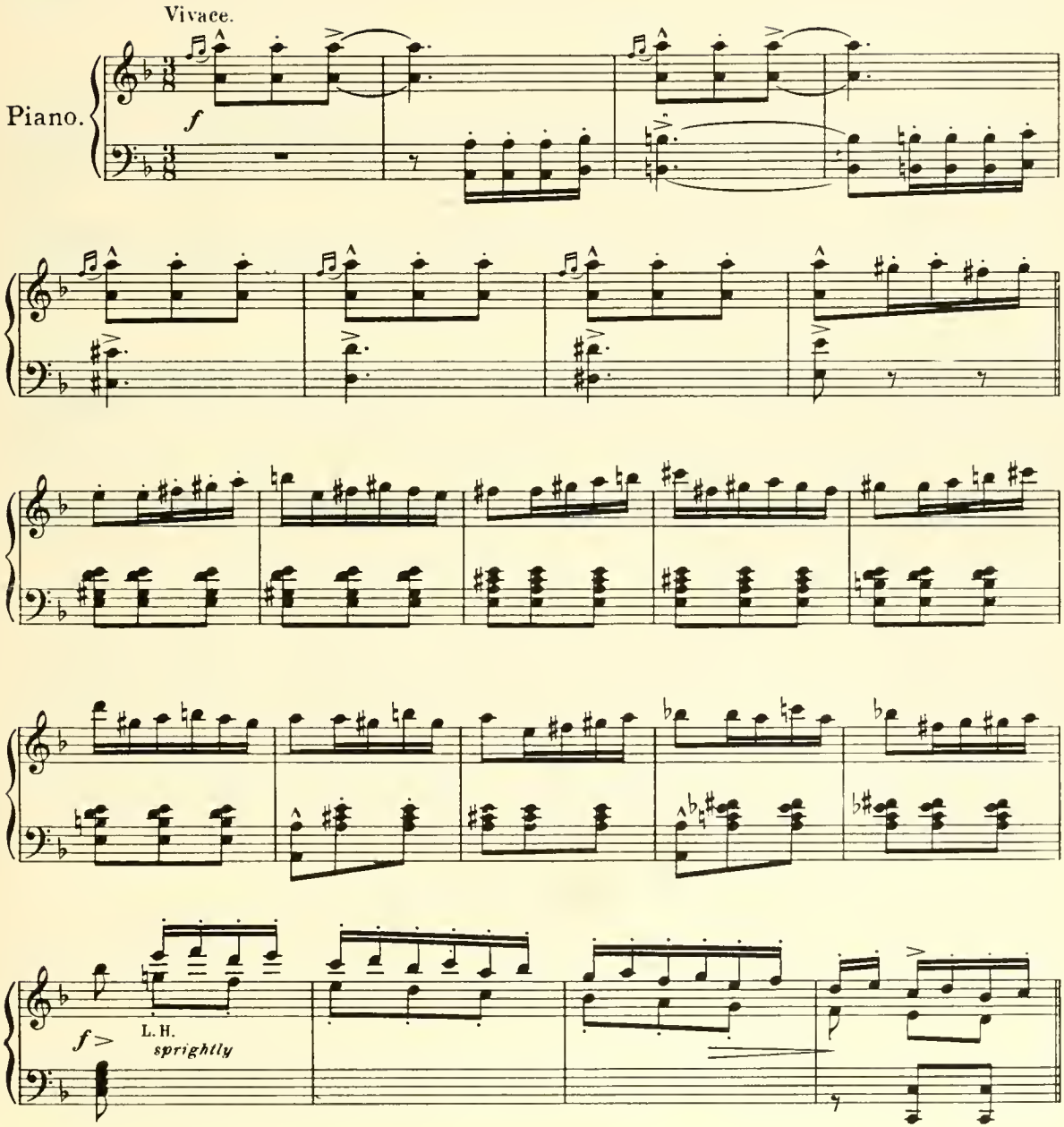
18	Opening Number	"The Butterfly Ballet" ...	... ...	117
18A	Incidental Music	... ...	... ...	128
19	Finale	... ...	(Dear little church 'round the corner)...	129

SALLY.

Music by
JEROME KERN.

Act I.

No. 1. OPENING NUMBER.



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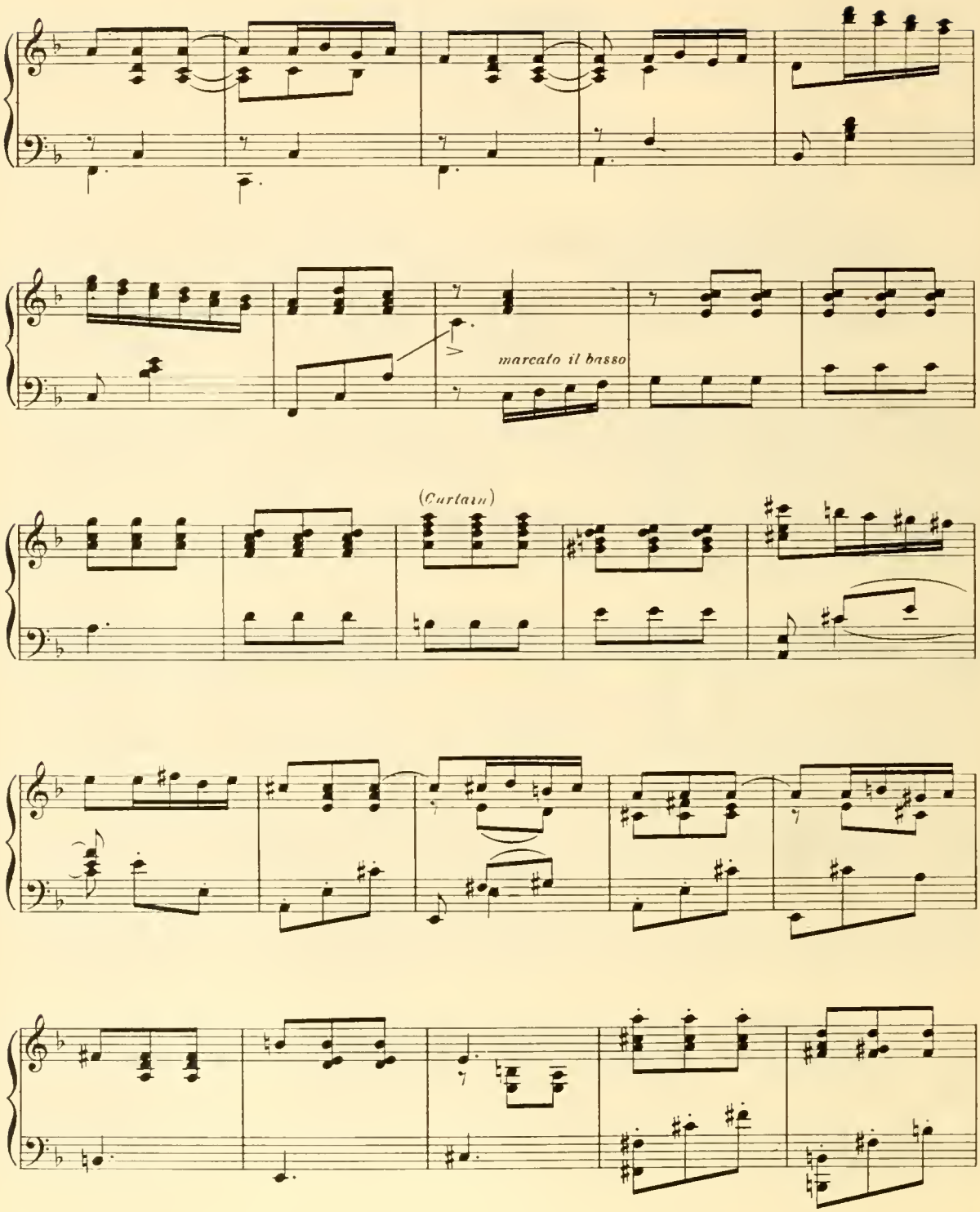
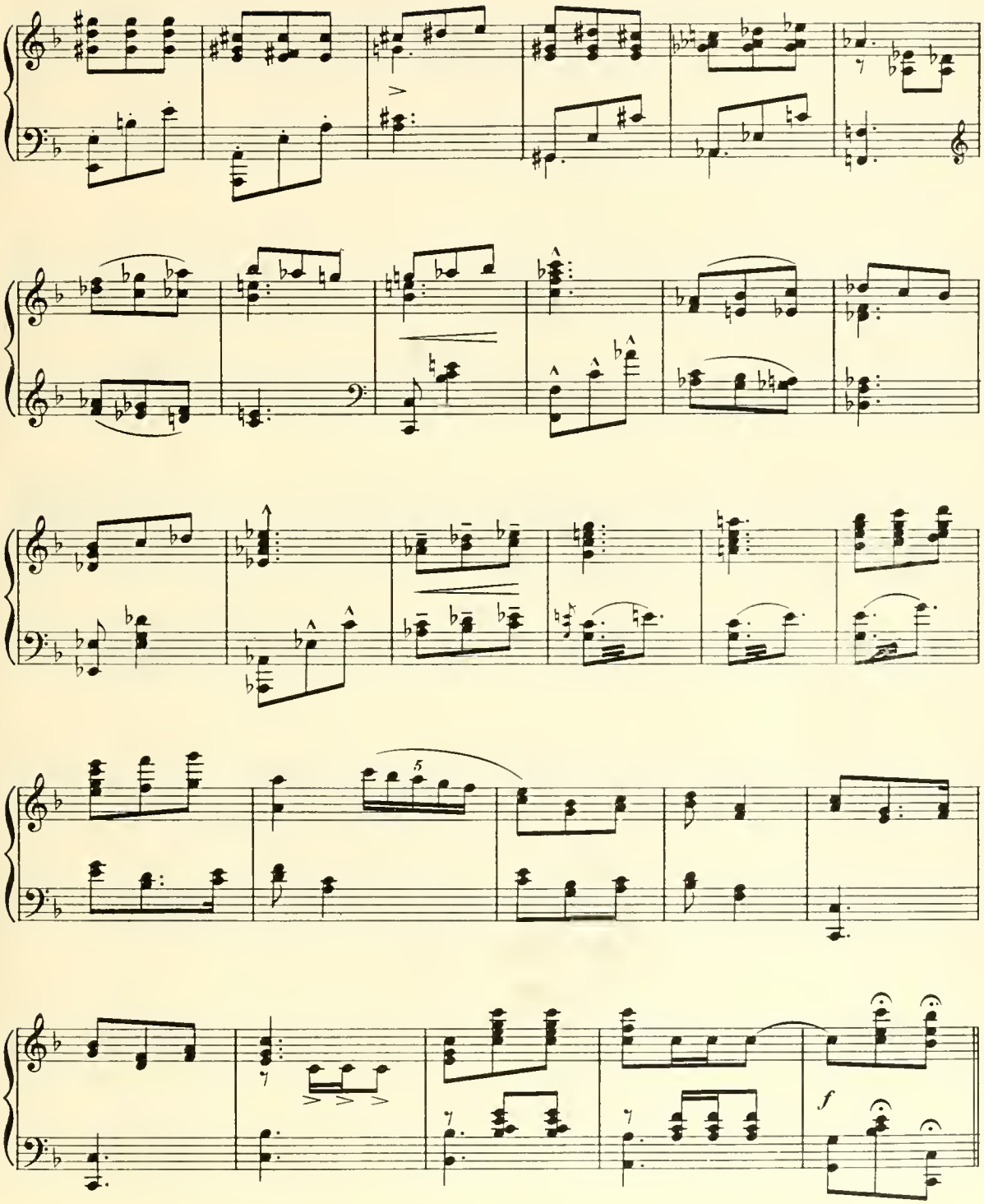
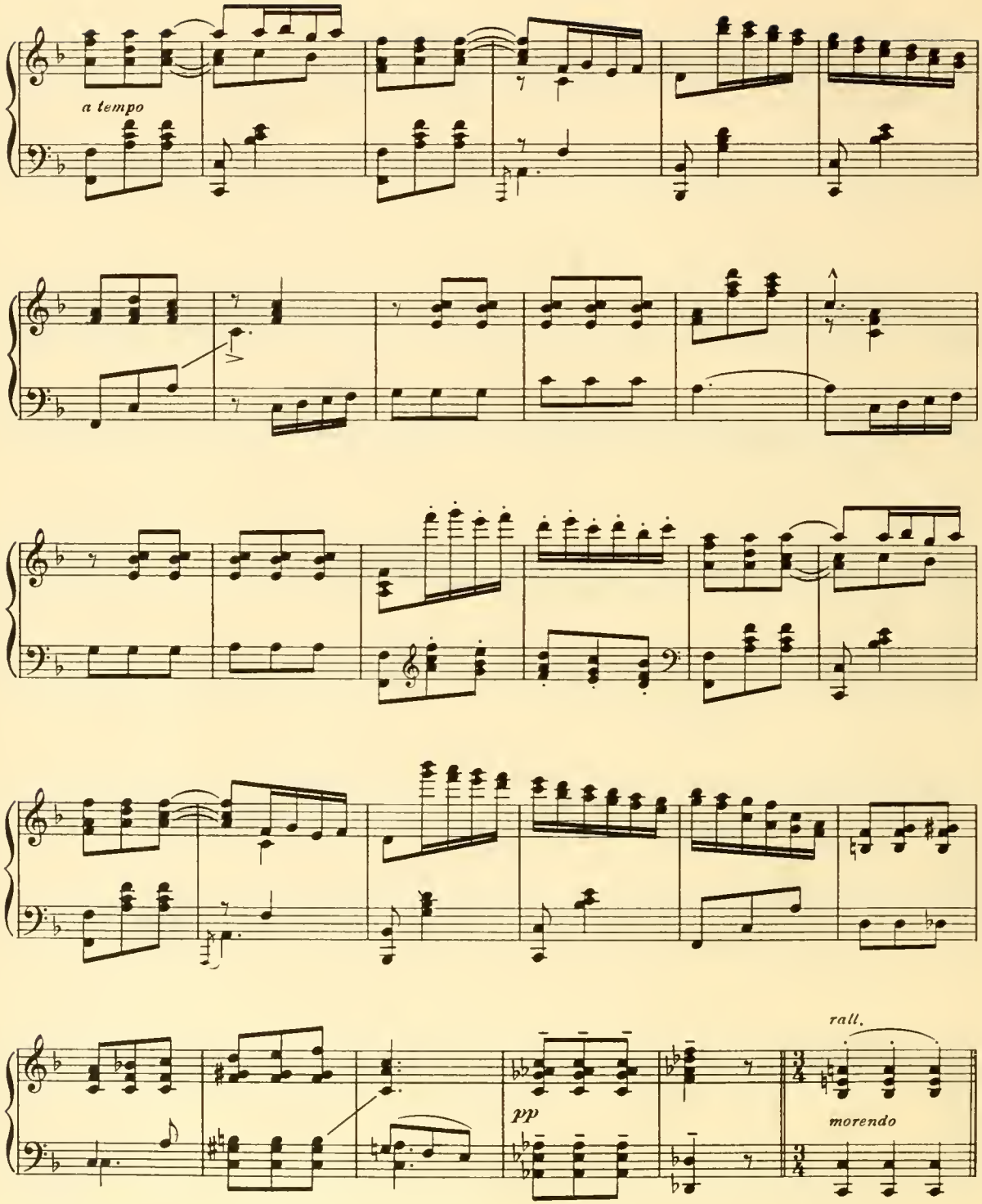
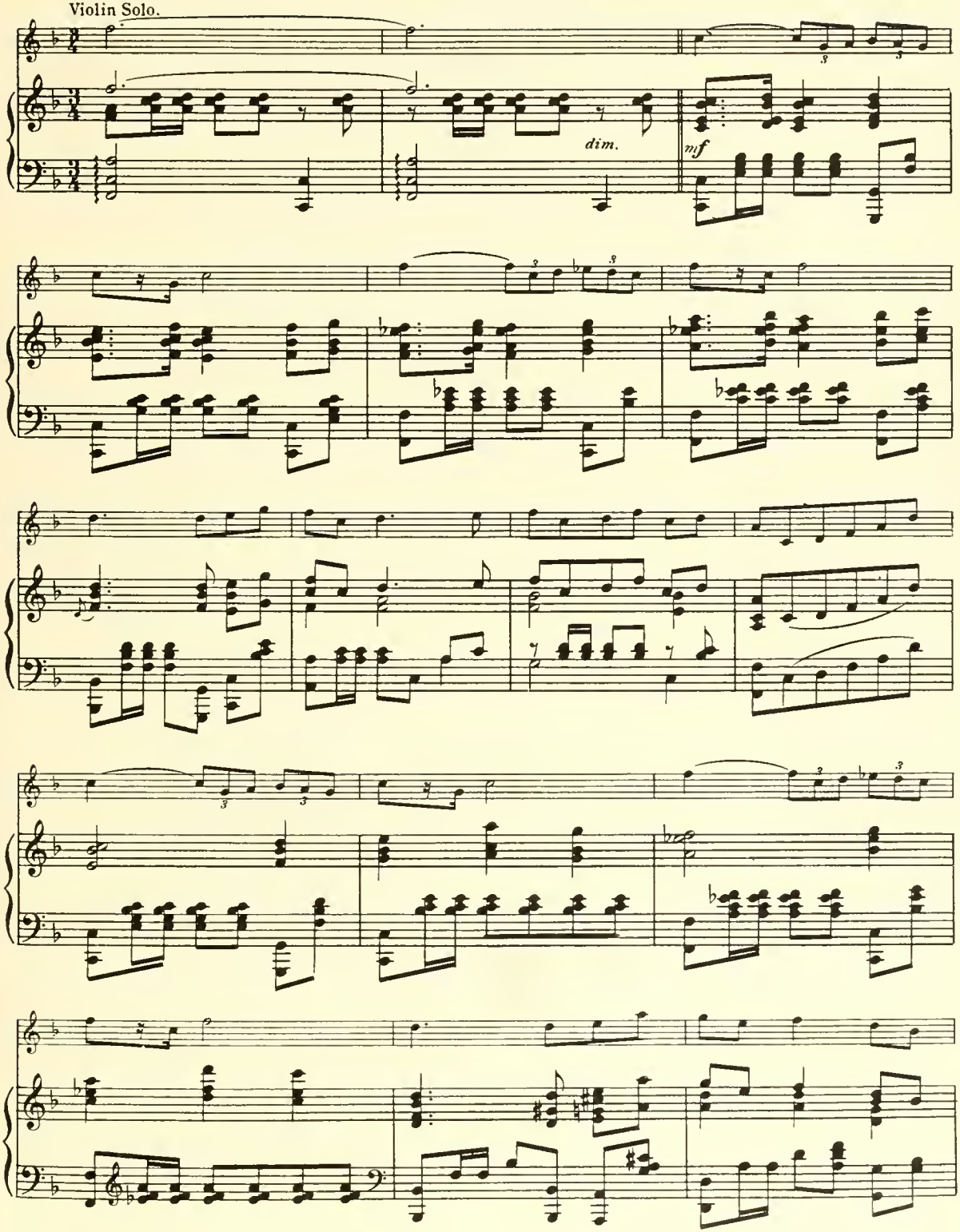
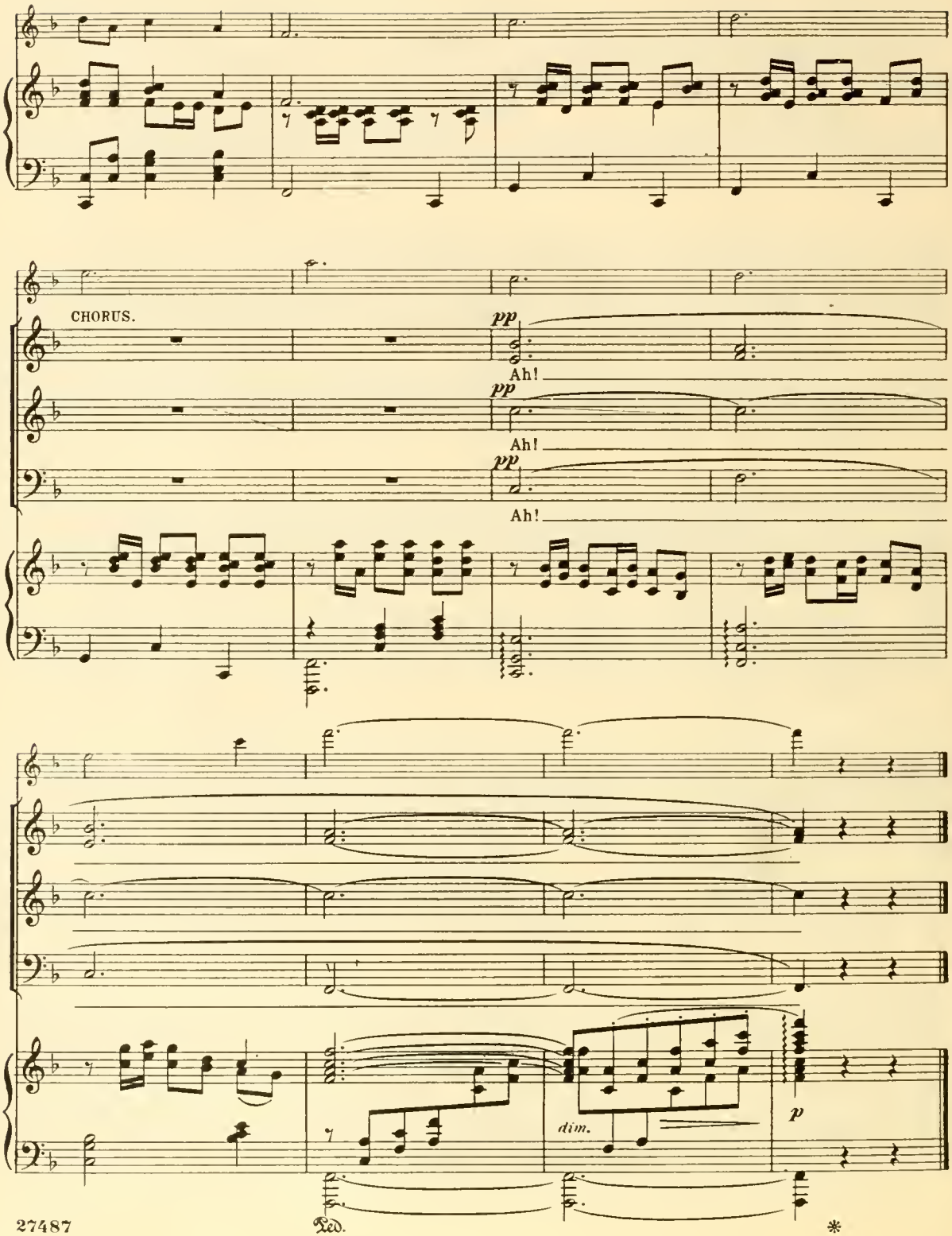

marcato il basso
(Curtain)


5
f


a tempo
pp
rall.
morendo

CACHUCA.
Violin Solo.

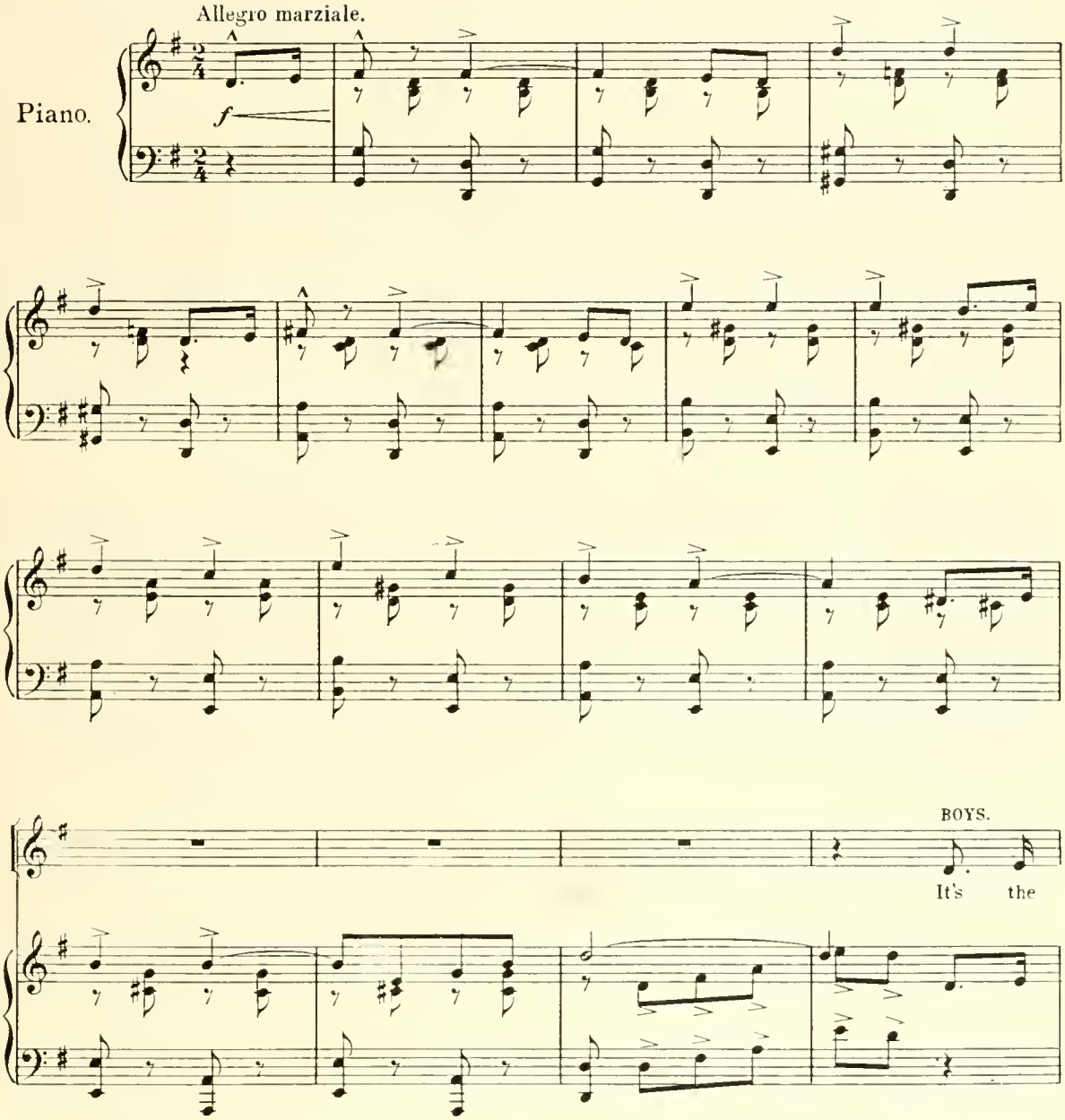



CHORUS.
pp
Ah!
pp
Ah!
pp
Ah!
dim.
p
Ped.
*

No. 2. SONG.- (Jimmy) & CHORUS.

"THE NIGHT TIME".

Words by
CLIFFORD GREY.



BOYS.

night walk that we love to prowl; It's the

BOYS.

night hawk that's the wise old owl. Bet your

BOYS.

life we have to fall; a pleas - ant

BOYS.

time is had by all! When the

JIMMY.

JIM.

lark is sing - ing gai - ly, And the sun is o - ver -

JIM.

- head; While the world is work - ing dai - ly, We love to lie in

JIM.

bed. Hon - est toil may be a treas - ure, But it has no charm for

GIRLS.

JIM.

us. The night was made of lei - sure; Let

GIRLS.

o - thers fume and fuss. For sim - ple rus - tic

GIRLS.

JIMMY.

plea - sure We do not care a straw. We think it's great to

JIM.

GIRLS.

stay out late at night, and skate a - round with Maud and Kate. We love the boys and

GIRLS.

all the noise and live - ly plays and cab - a - rets.

JIM. The night time when the lights are

GIRLS. We love the boys and all the noise and live - ly plays and

JIM. bright; It's the night time when we feel just

GIRLS. cab - a - rets, We love the boys and all the noise and live - ly plays and

JIM. right. Makes a chap - py feel so hap - py; We're so

GIRLS. cab - a-rets.

JIM. snap - py, we're full of fight. It's the night walk

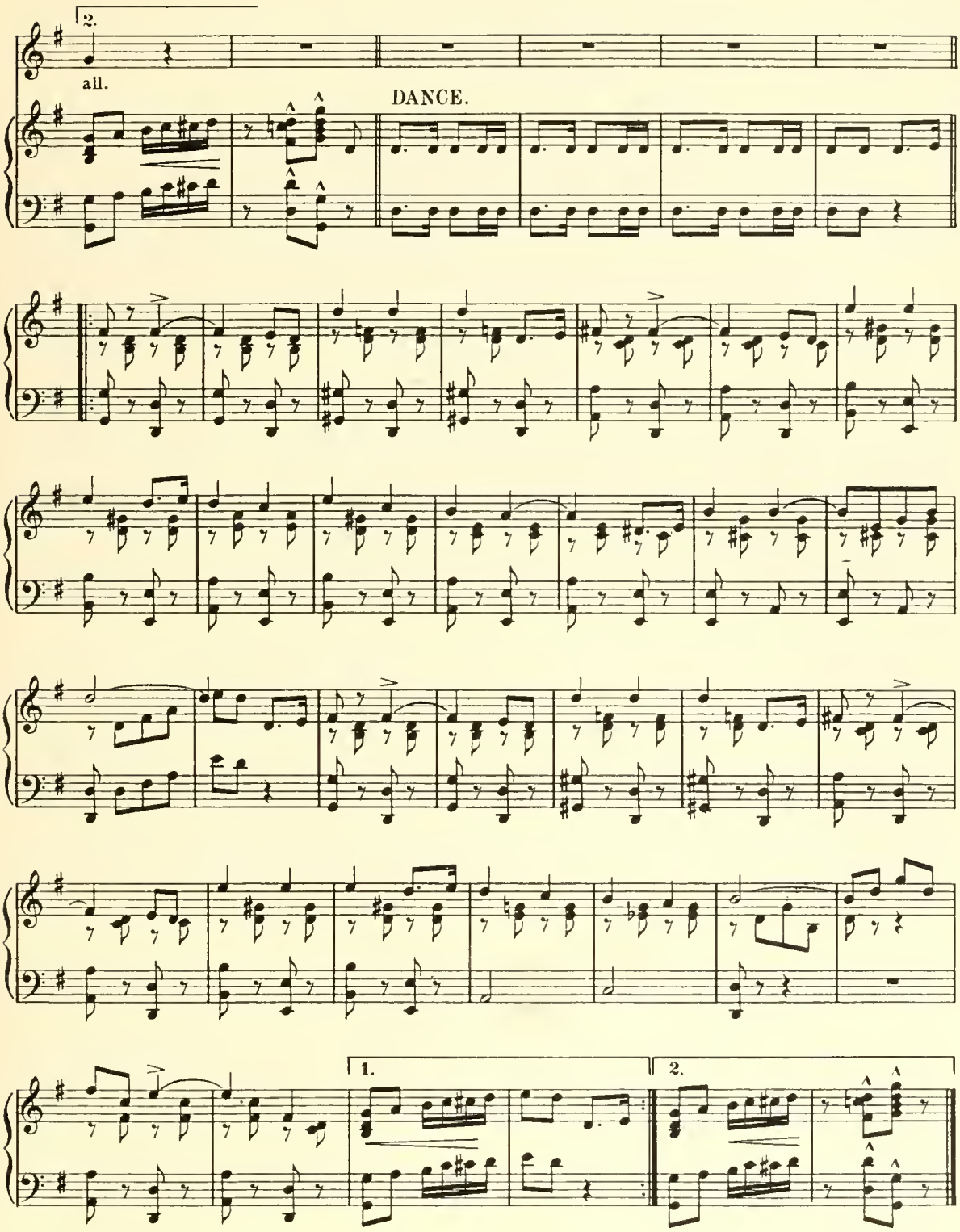
GIRLS. There's some-thing do - ing!

JIM. that we love to prowl; It's the night hawk that's the

JIM. wise old owl. Bet your life we have to fall;

JIM. a pleas - ant time is had by all. It's the

1.

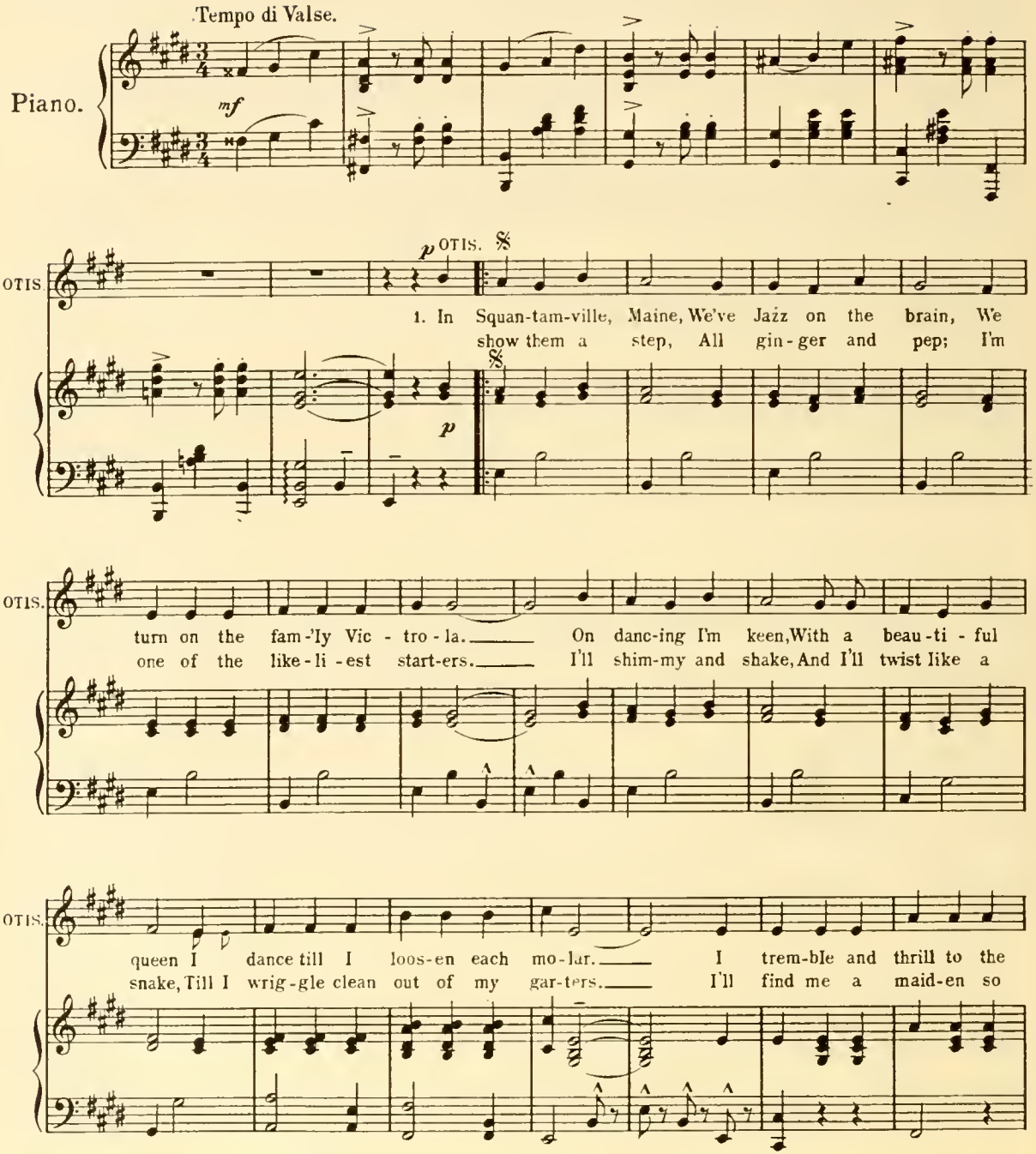

2.
all.
DANCE.
1.
2.

No 3.

SONG.— (Otis)

"ON WITH THE DANCE."

Words by
CLIFFORD GREY.



OTIS.

core, Like a jel - ly that's dropped on the floor.
frail, I'll grab her and tell her the tale.

poco rall.

REFRAIN.

OTIS.

On with the dance, On with the dance, Let me twirl in the whirl to - night.
On with the dance, On with the dance, Let me twirl in the whirl to - night.

a tempo

OTIS.

I'll cling to some beau - ti - ful vamp, As close as the gum to a
With some sweet lit - tle ba - by I'll roam; We'll lose our-selves on our way

OTIS.

stamp. I'll slith - er and slip, I'll hug and I'll grip, I must have a
home. We'll cud - dle and squeeze, And sag at the knees; I must have a

OTIS.

night of ro - mance. To some ba - by in blue, Oh,
night of ro - mance. If your wife I should see, Don't

OTIS.

Boy, what I'll do At the dance; on with the dance!
trust her with me At the dance; on with the dance!

1.

f

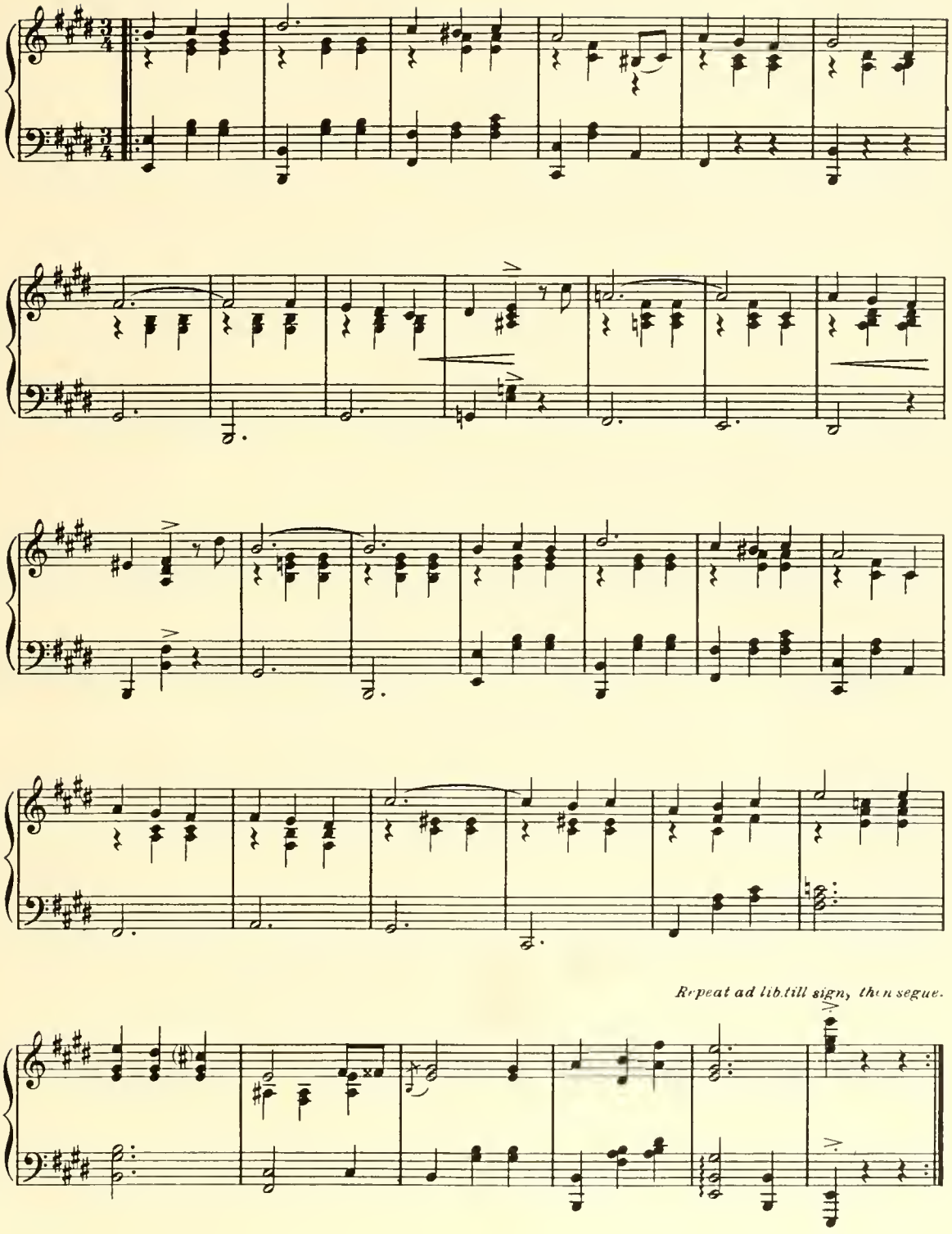
D.S.

2.

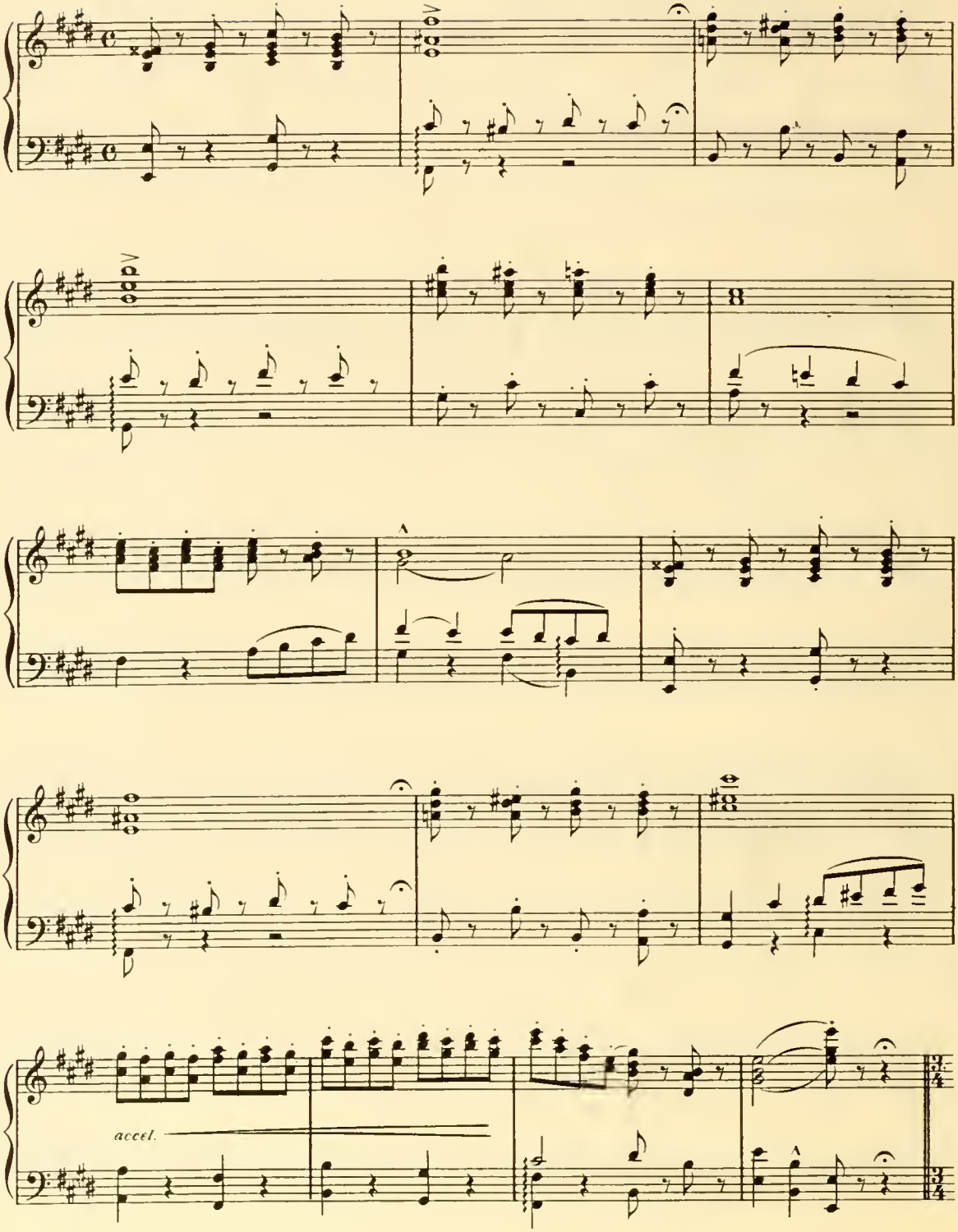
2. I'll dance!
dance!

p D.S.

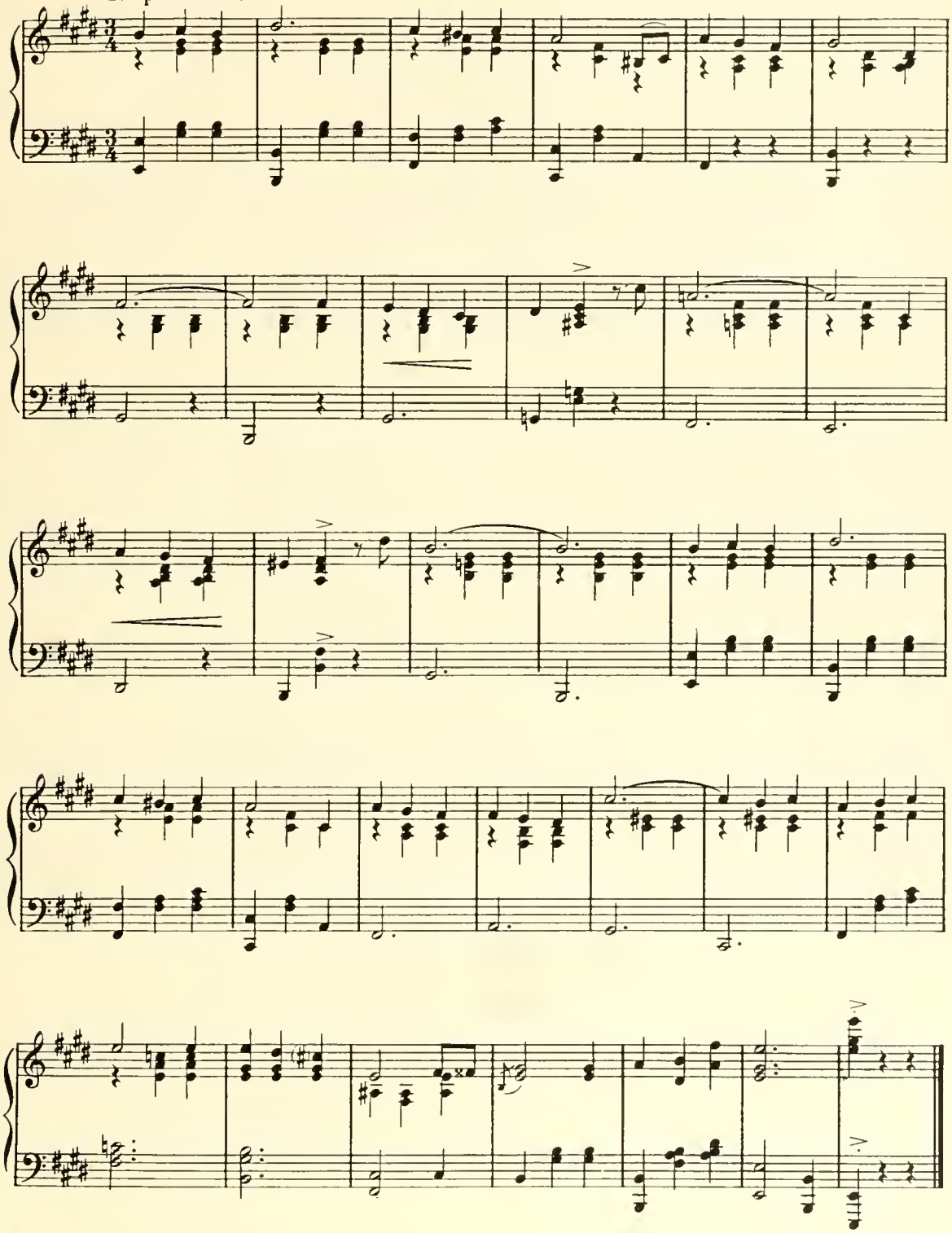
DANCE.



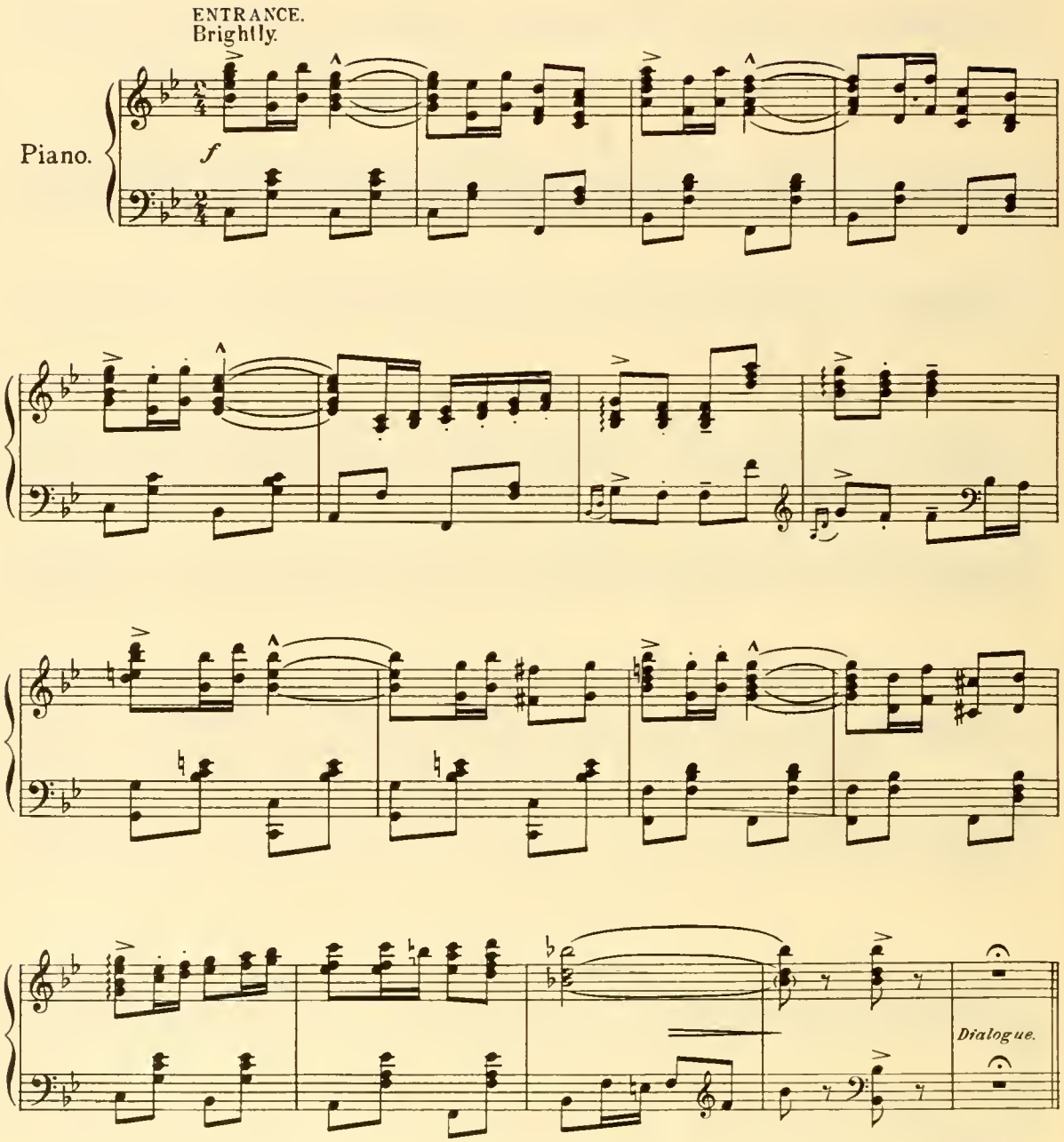
GAVOTTE.

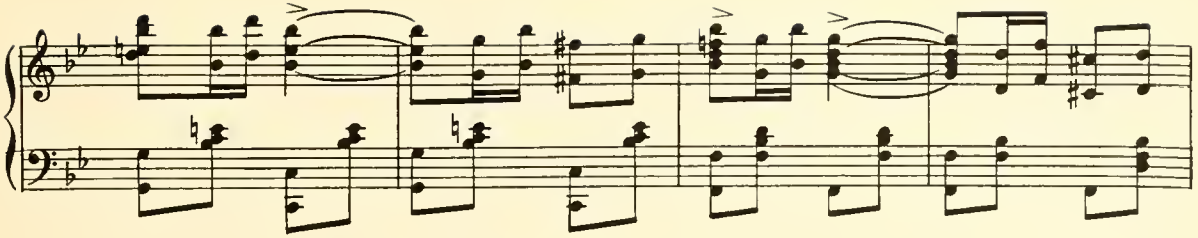


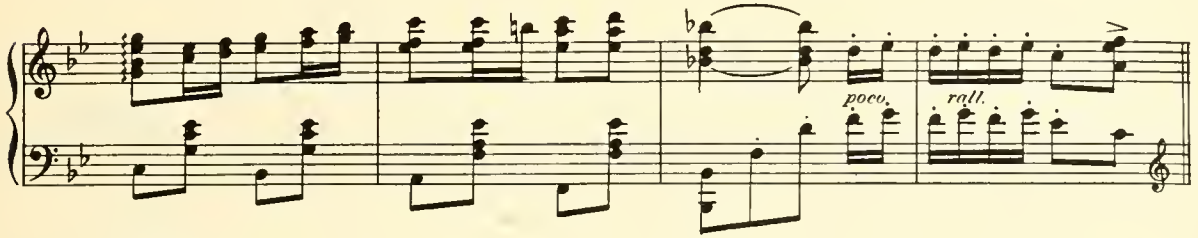
Tempo di Valse.



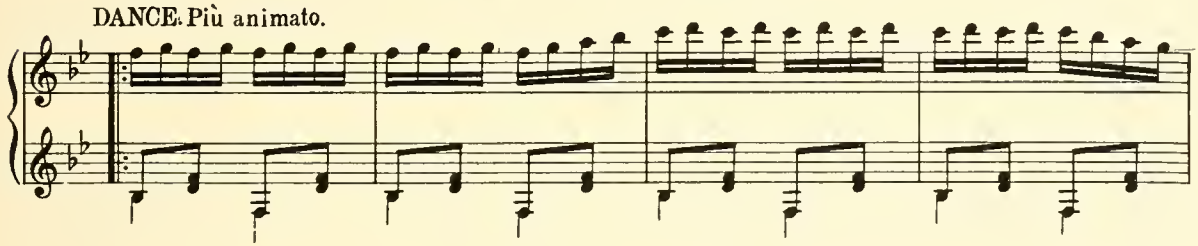
No. 4. ENTRANCE.– (Sally) & GIRLS.

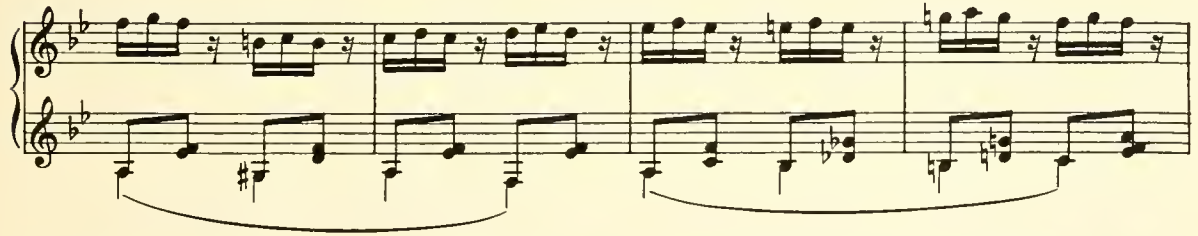


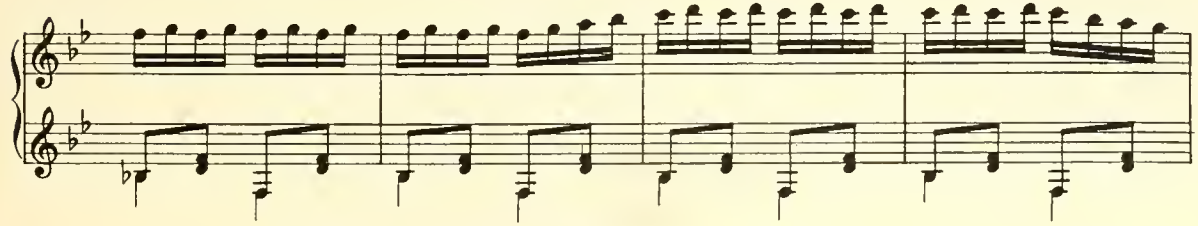


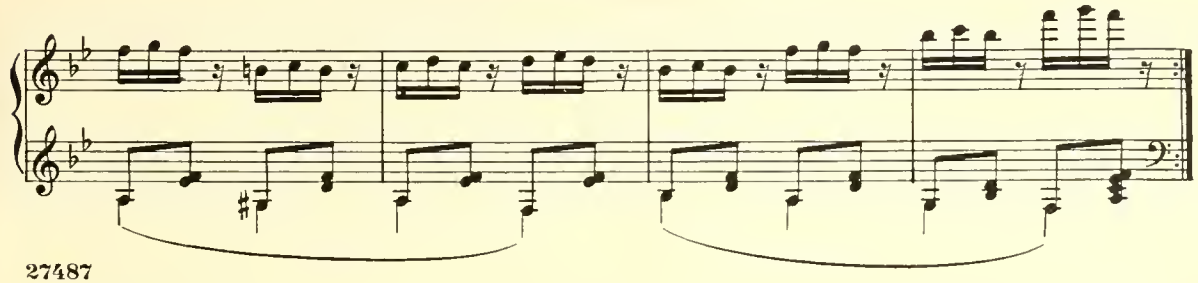


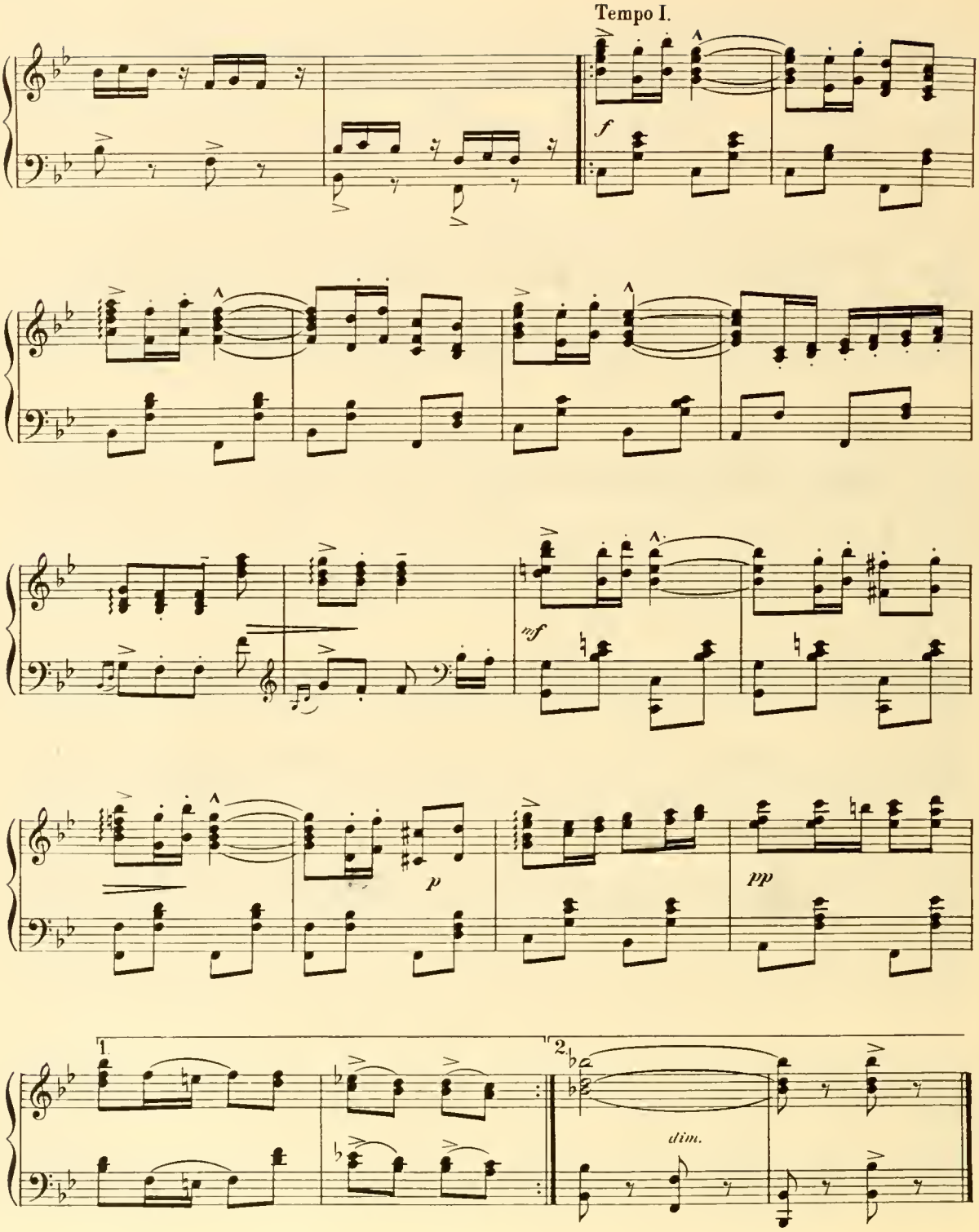
DANCE. Più animato.










Tempo I.
f
mf
p
pp
1.
2.
dim.

No. 5. SONG.—(Sally.)

"YOU CAN'T KEEP A GOOD GIRL DOWN."

Words by
P. G. WODEHOUSE &
CLIFFORD GREY.

Moderato.

(In the manner of a toy march)

Sally.

Piano.

L. H.

1. Joan of Arc was on her own When she was quite a child; They thought her head was made of bone, But she just calm - ly smiled. They

stairs she'd nev - er wash With soap - suds and a pail; She just cut out do - mes - tic bosh, And bought a suit of mail. They

sempre stacc.

had their troub - les at the time, And ev - 'ry - bo - dy
hand - ed her the ic - y mitt, But still she was un -

knew it; When kings and dukes kept mak - ing flukes, She
- shak - en; She showed the foe some tricks, yea bo! And

said: "Here, let me do it."
soon brought home the ba - con.

R. H.

I
I

REFRAIN.

p – f

wish I could be like Joan of Arc; You
wish I could be like Joan of Arc; She was

p – f

bet that girl won through. They
"it" right from the start. When the

joshed her when she start - ed, But she nev - er got down heart - ed, And it
hired girl was bus - y, Well it used to make her diz - zy, So she

shows what a kid can do. She wrote her
said, "Here's where we part." She loved to

name on the na - tions roll of fame And it
fight and when foe - men came in sight She would

p–f

gained her great re - nown. Though her Pa and Ma, poor
toast them good and brown. She would hand them Demp-sey

fish - es, Tried to keep her wash - ing dish - es, But you can't keep a
punch-es Where they used to keep their lunch - es, For you can't keep a

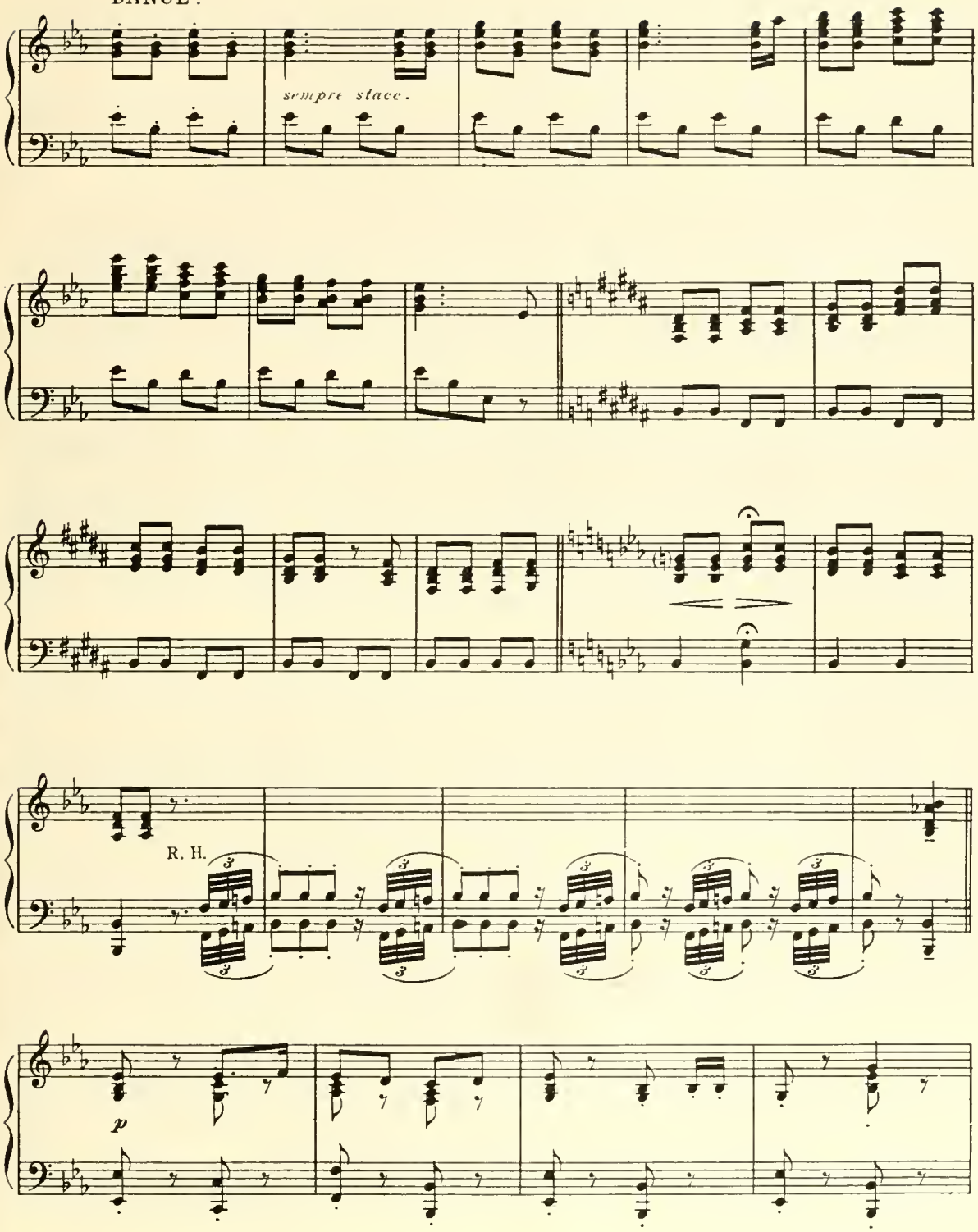
1. 2. & 3.

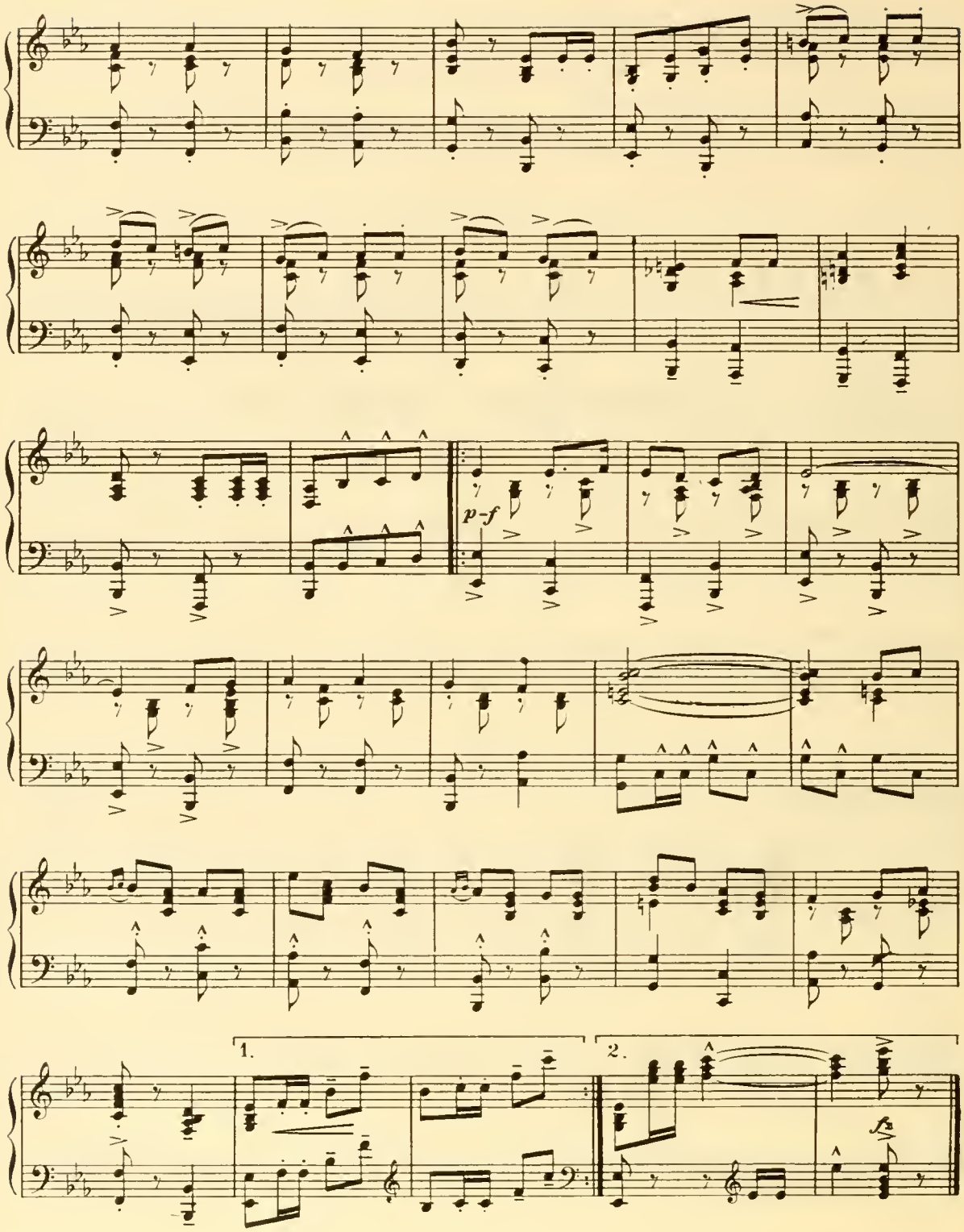
good girl down! She wrote her down!
good girl down! She loved to down! 2. The

f

D.C. 8

DANCE.




p-f
1.
2.

No. 6. DUET.—(Sally and Blair.)

"LOOK FOR THE SILVER LINING."

Words by
BUD DE SYLVA.

Moderato.

Piano.

mf *dim.*

(*Blair*) Please don't be of - fend-ed if I preach to you a while, Tears are out of place in eyes
(*Sally*) As I wash my dish-es, I'll be fol - low-ing your plan, Till I see the bright-ness in

p

that were meant to smile. There's a way to make your ver - y big - gest troub - les small,
ev - 'ry pot and pan. I am sure your point of view will ease the dai - ly grind,

Here's the hap - py se - cret of it all.
So I'll keep re - peat - ing in my mind.

REFRAIN.

p-f

Look for the sil - ver lin - ing When - e'er a

p-f

cloud ap - pears in the blue. Re - mem - ber

some - where the sun is shin - ing, And so the

right thing to do is make it shine for you. A

heart full of joy and glad - ness Will al - ways

ban - ish sad - ness and strife. So al - ways

look for the sil - ver lin - ing, And try to find the

sun - ny side of life. life.

1. 2.

fz

D. C.

No 7.

Words by
BUD DE SYLVA

SONG AND DANCE.-(Sally).

"SILVER LINING DANCE."

Moderato.

Sally.

Piano.

p

A heart full of joy and glad - ness

Will al - ways ban - ish sad - ness and strife,

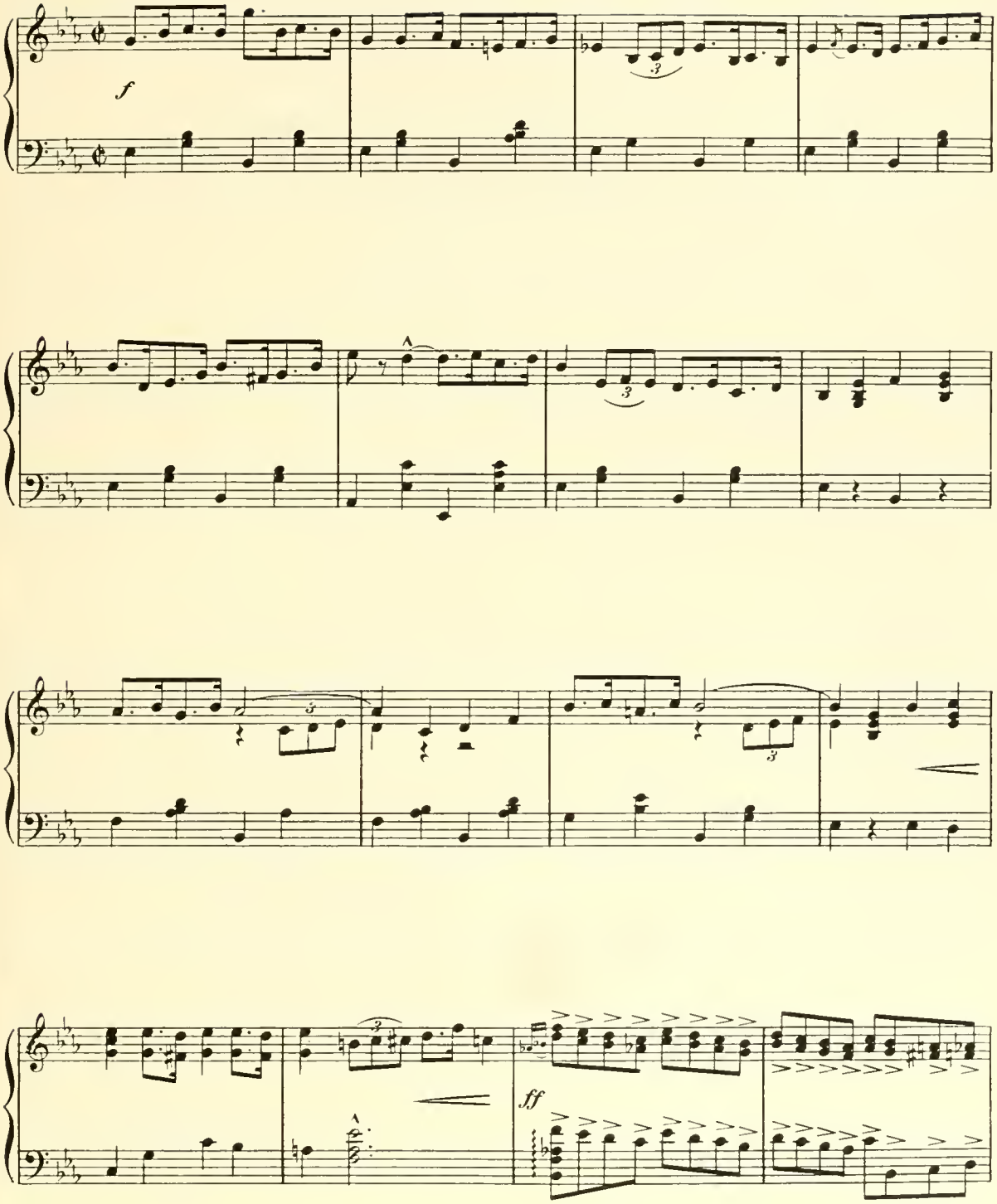
So al - ways look for the sil - ver lin - ing

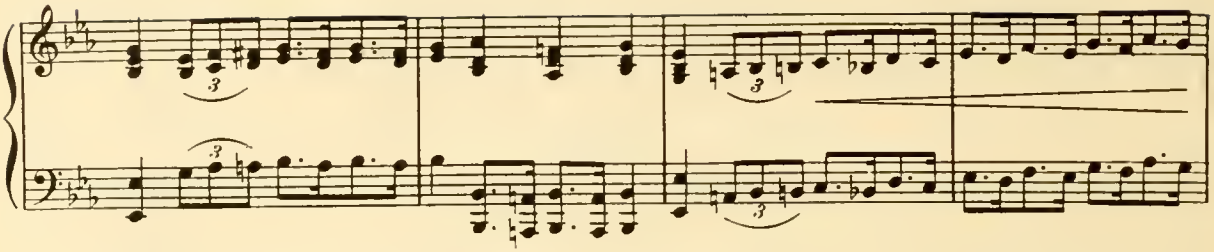
And try to find the sun-ny side of life!

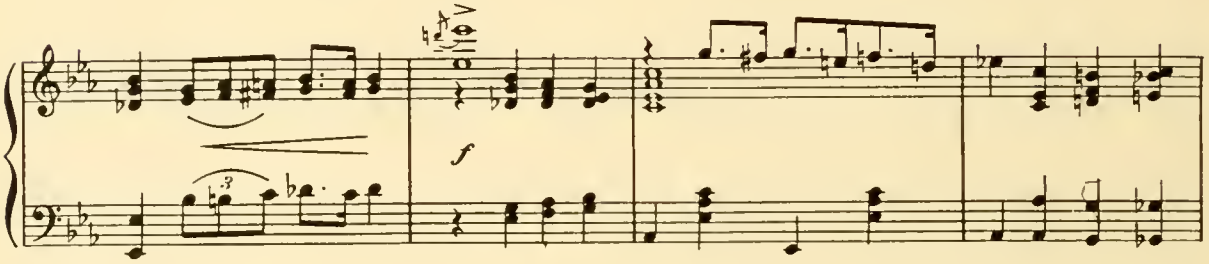
rall.

a tempo

FOX-TROT.
DANCE.



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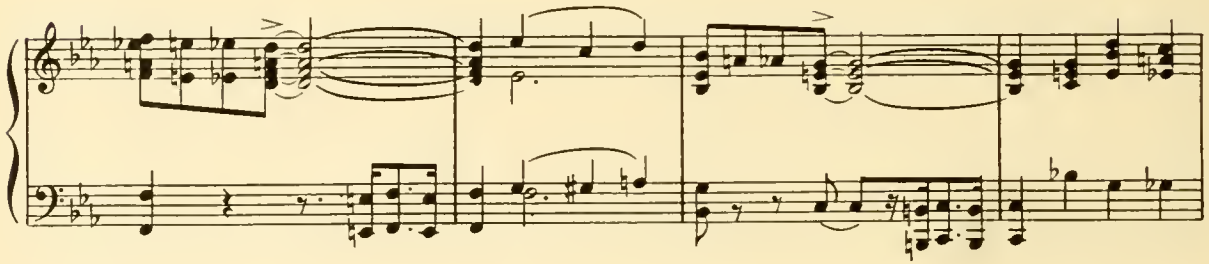
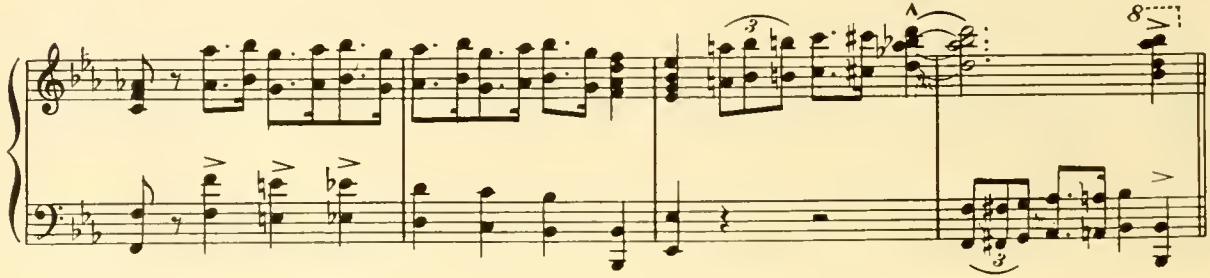
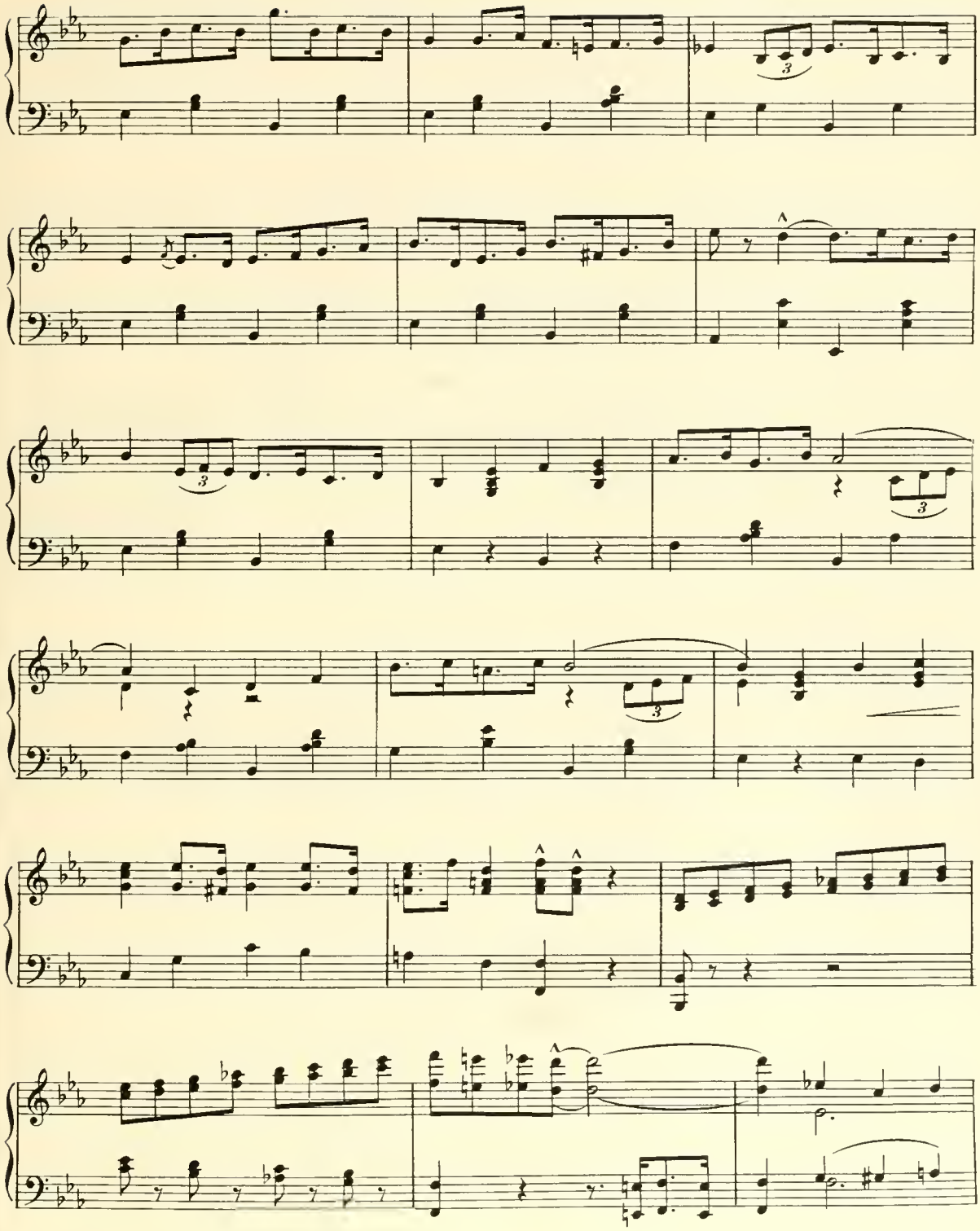
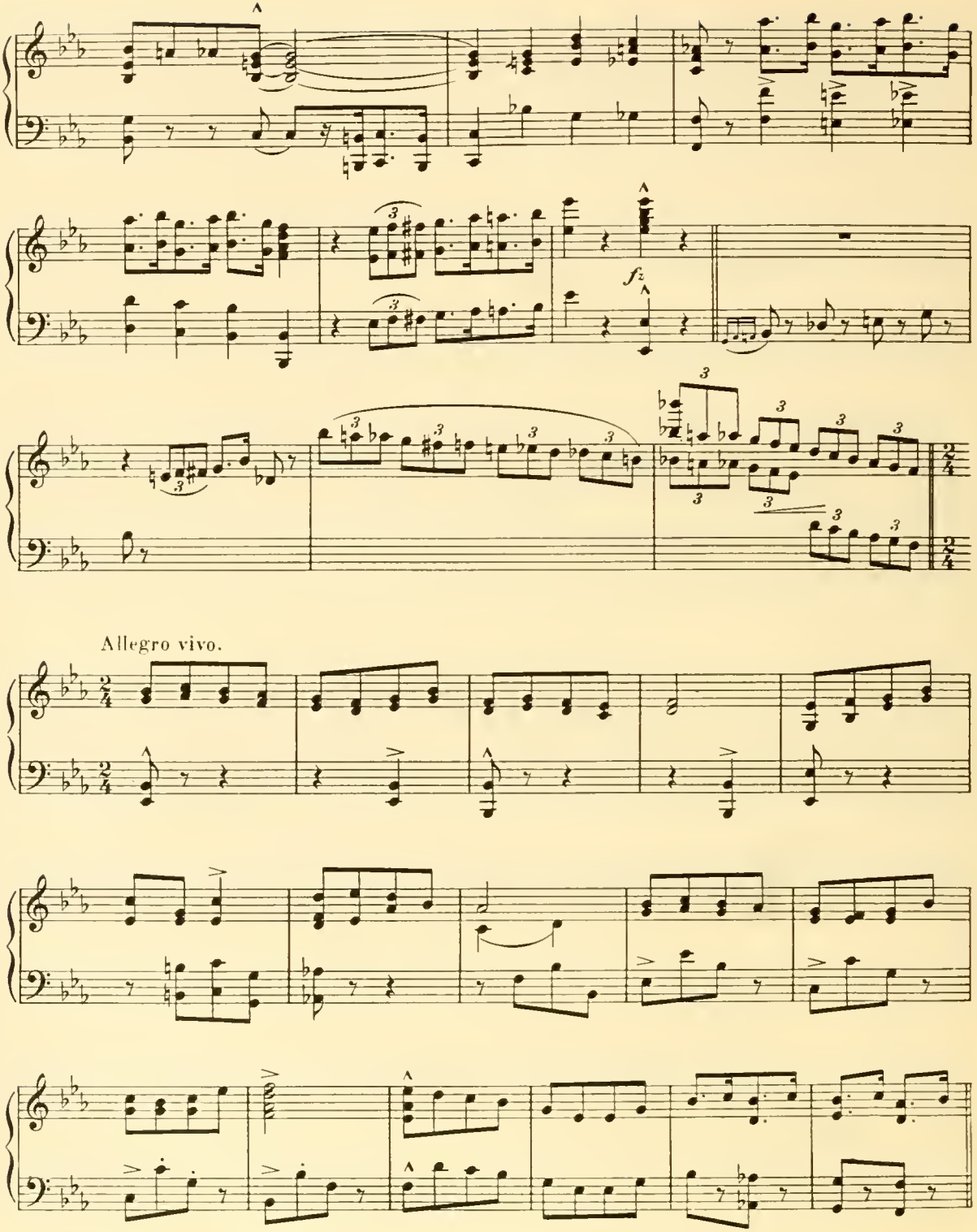
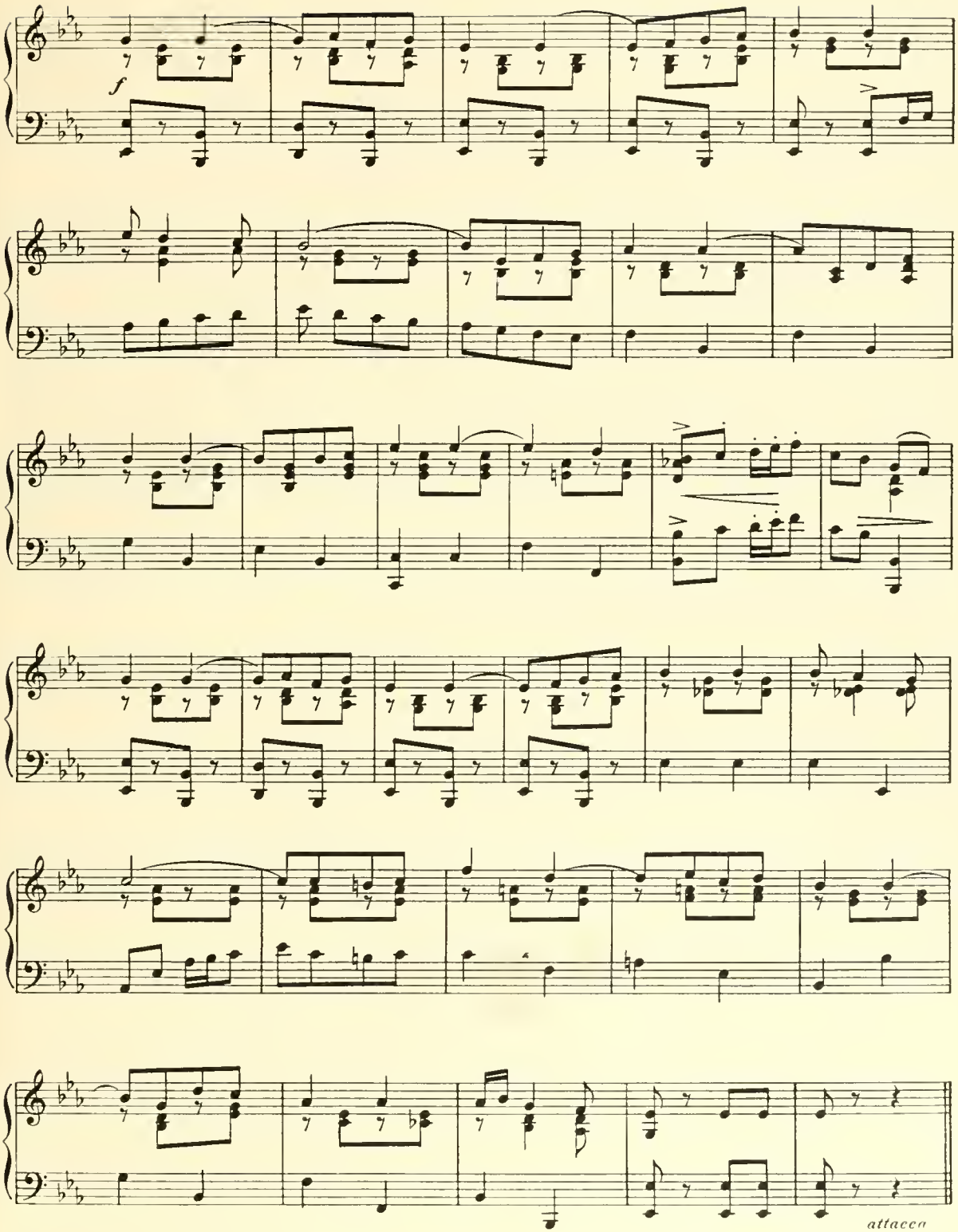


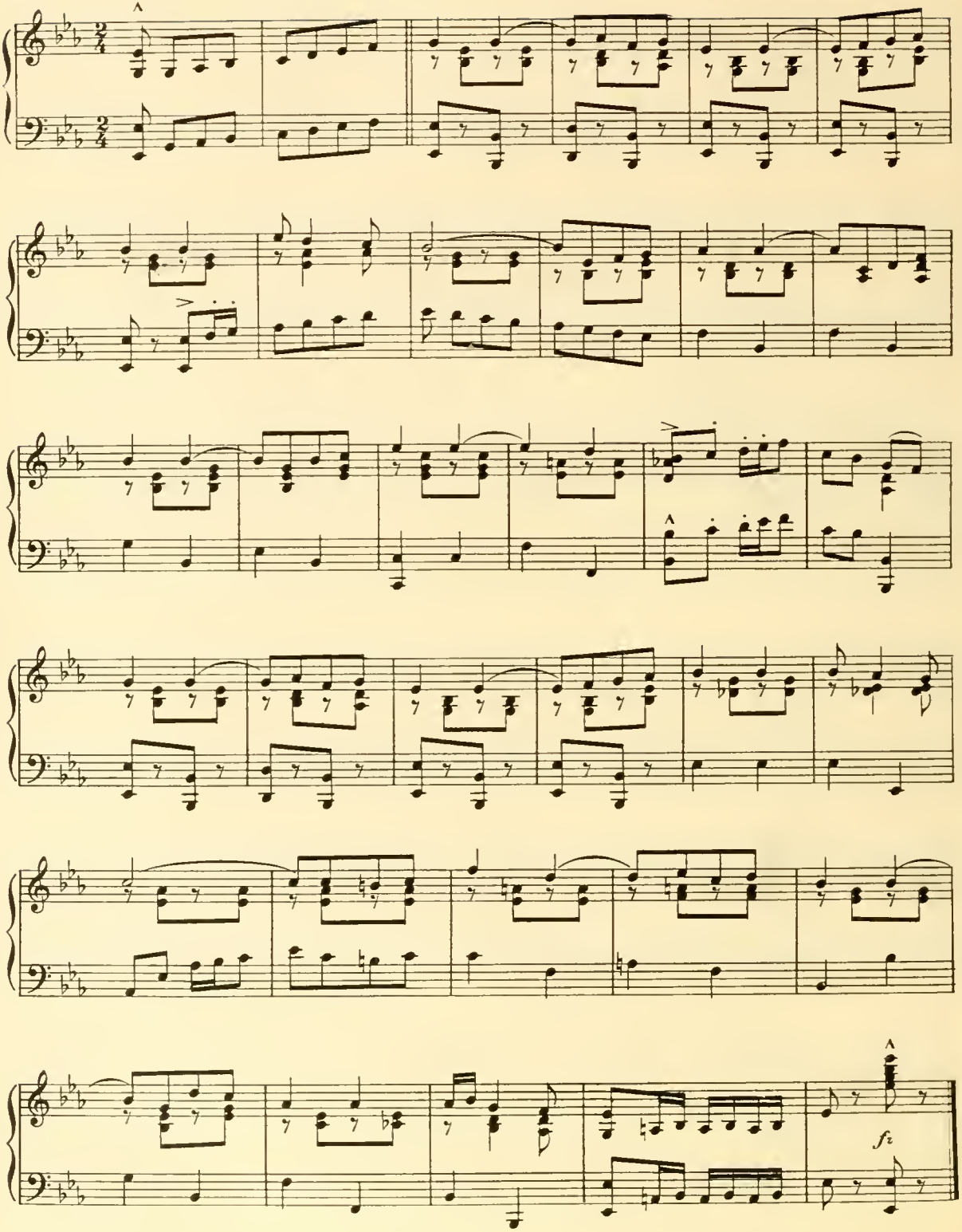





fz
Allegro vivo.


f
attacca

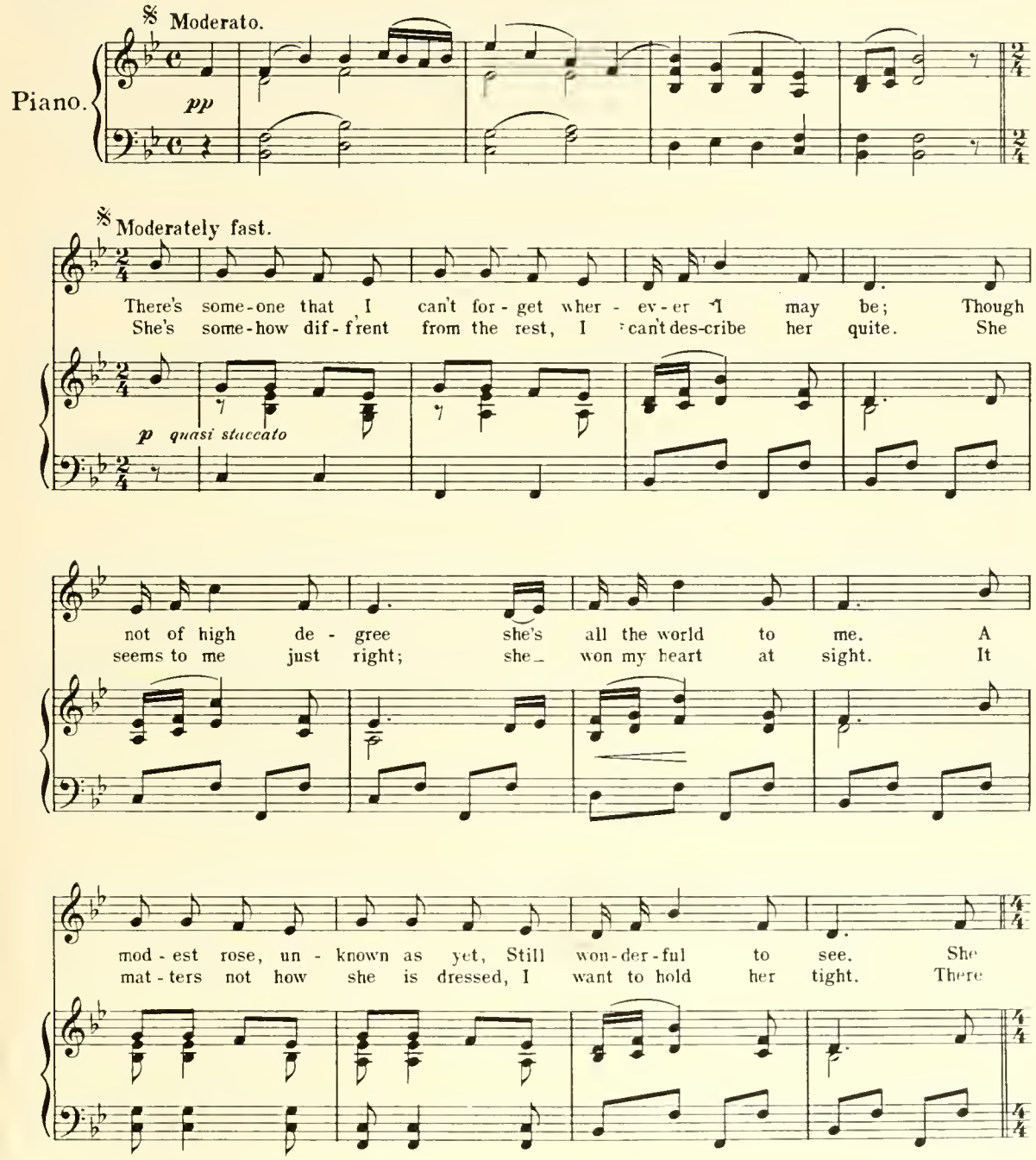
Encore.



No. 8. SONG. (Blair) & CHORUS OF MEN.

"SALLY."

Words by
CLIFFORD GREY.



is the dar - ling of my heart And I met her in the al - ley. And
is no la - dy in the land That is half so fair as Sal - ly. No

poco rit.

on some fu - ture day, To her I mean to say:
mat - ter what her name, I love her just the same.

poco rit.

REFRAIN.
Moderato.

"Dear lit-tle girl, I love you, Dear lit-tle girl. Though the

p-f

dress that you wear is a poor af - fair, You made me care." And I

know some day that I mean to tell her all my gold - en schemes. We shall

find the world of hap-pi-ness where the sun ev - er gleams. And then

I'll take my Sal - ly a - way from the al - ley, To my won - der - ful

1.

val - ley of dreams.

TENOR.

She is the dar - ling of his heart, And he met her in the al - ley.

CHO.

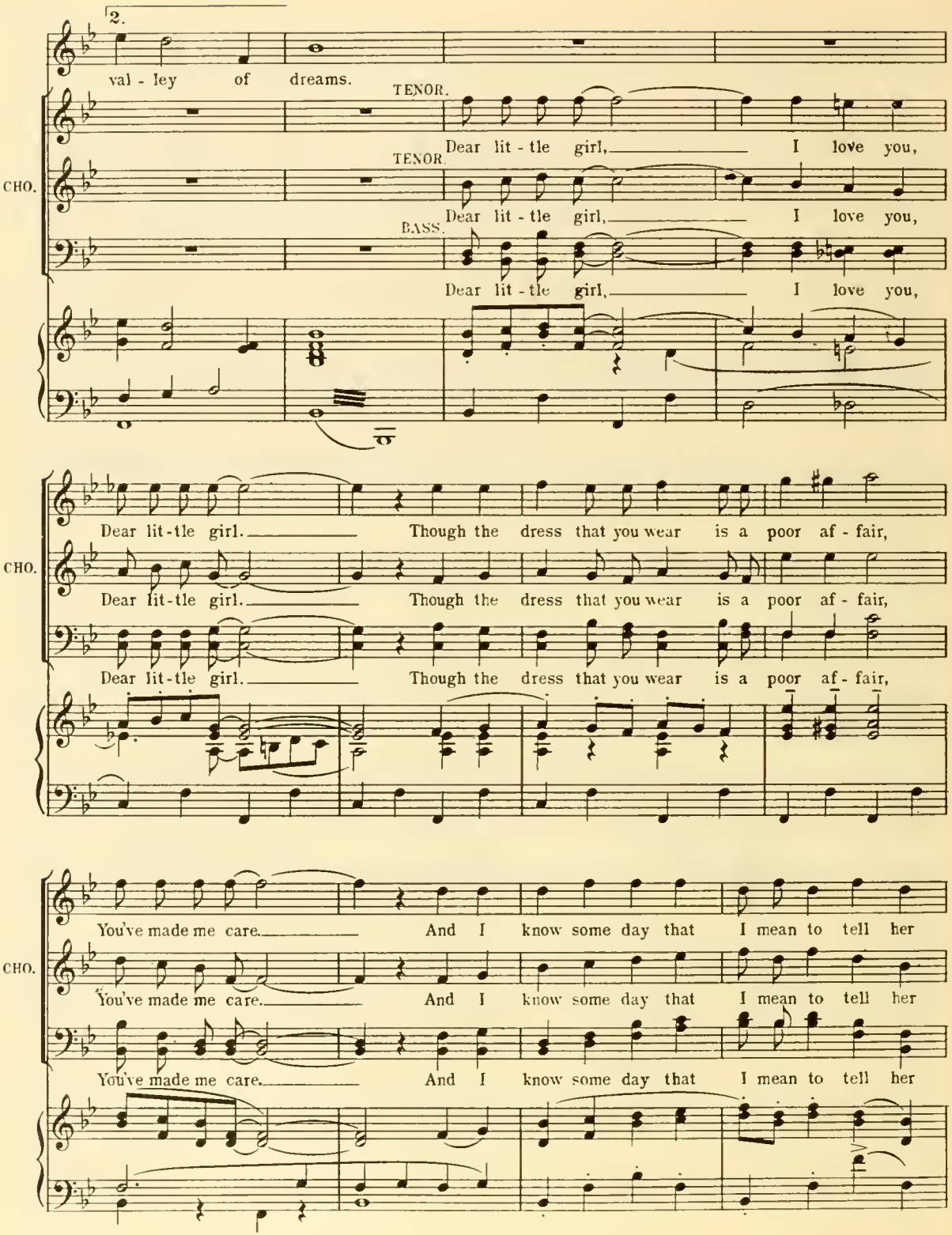
TENOR.

She is the dar - ling of his heart, And he met her in the al - ley.

BASS.

She is the dar - ling of his heart, And he met her in the al - ley.

D. C.


2.
val - ley of dreams.
TENOR.
Dear lit - tle girl, I love you,
CHO.
TENOR.
Dear lit - tle girl, I love you,
BASS.
Dear lit - tle girl, I love you,
Dear lit-tle girl. Though the dress that you wear is a poor af - fair,
CHO.
Dear lit-tle girl. Though the dress that you wear is a poor af - fair,
Dear lit-tle girl. Though the dress that you wear is a poor af - fair,
You've made me care. And I know some day that I mean to tell her
CHO.
You've made me care. And I know some day that I mean to tell her
You've made me care. And I know some day that I mean to tell her

CHO.

all my gold - en schemes We shall find that world of hap - pi - ness where the

all my gold - en schemes We shall find that world of hap - pi - ness where the

all my gold - en schemes We shall find that world of hap - pi - ness where the

CHO.

sun ev - er gleams. And then I'll take my Sal - ly a - way from the

sun ev - er gleams. And then I'll take my Sal - ly a - way from the

sun ev - er gleams. And then I'll take my Sal - ly a - way from the

CHO.

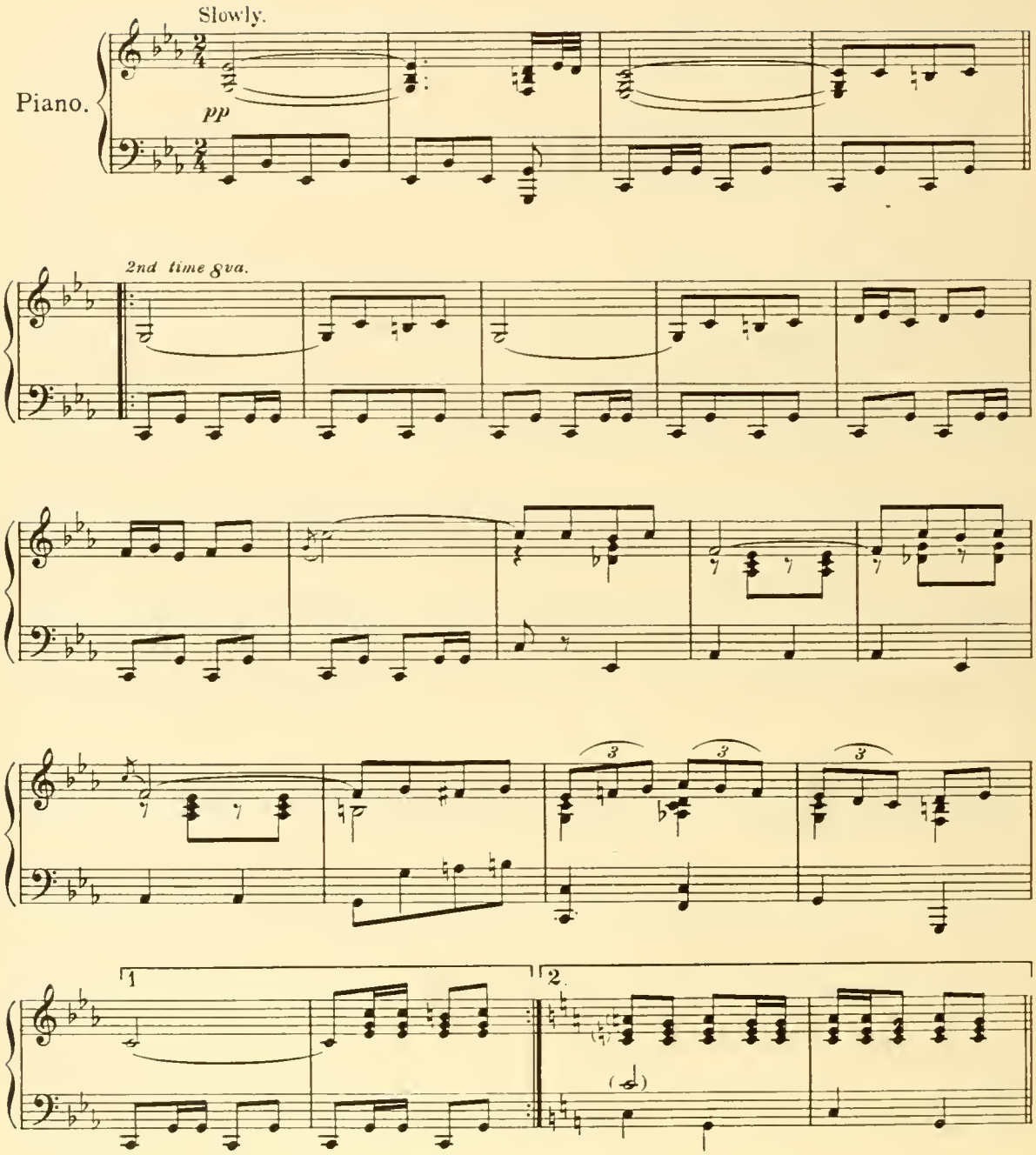
al - ley, To my won - der - ful val - ley of dreams.

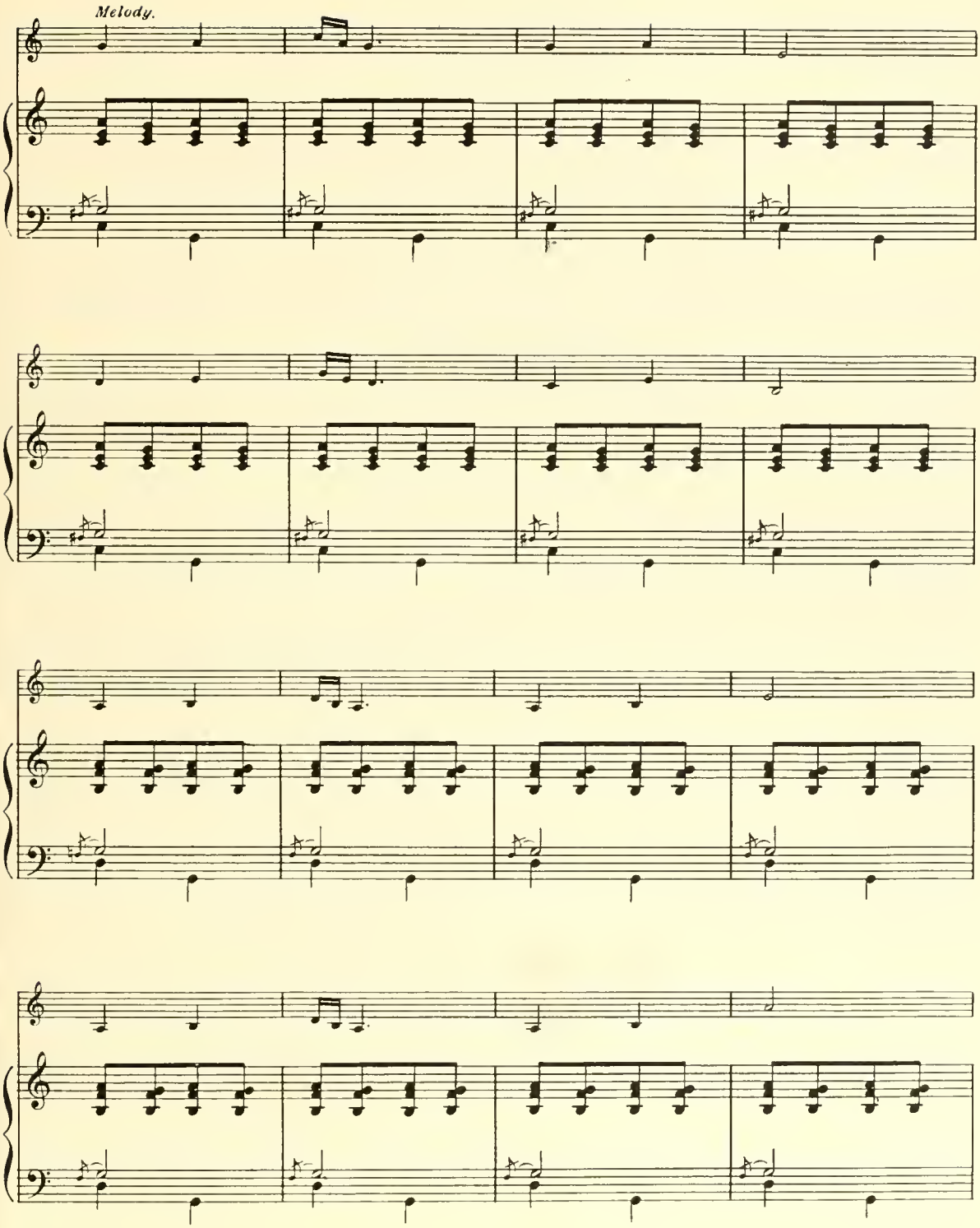
al - ley, To my won - der - ful val - ley of dreams.

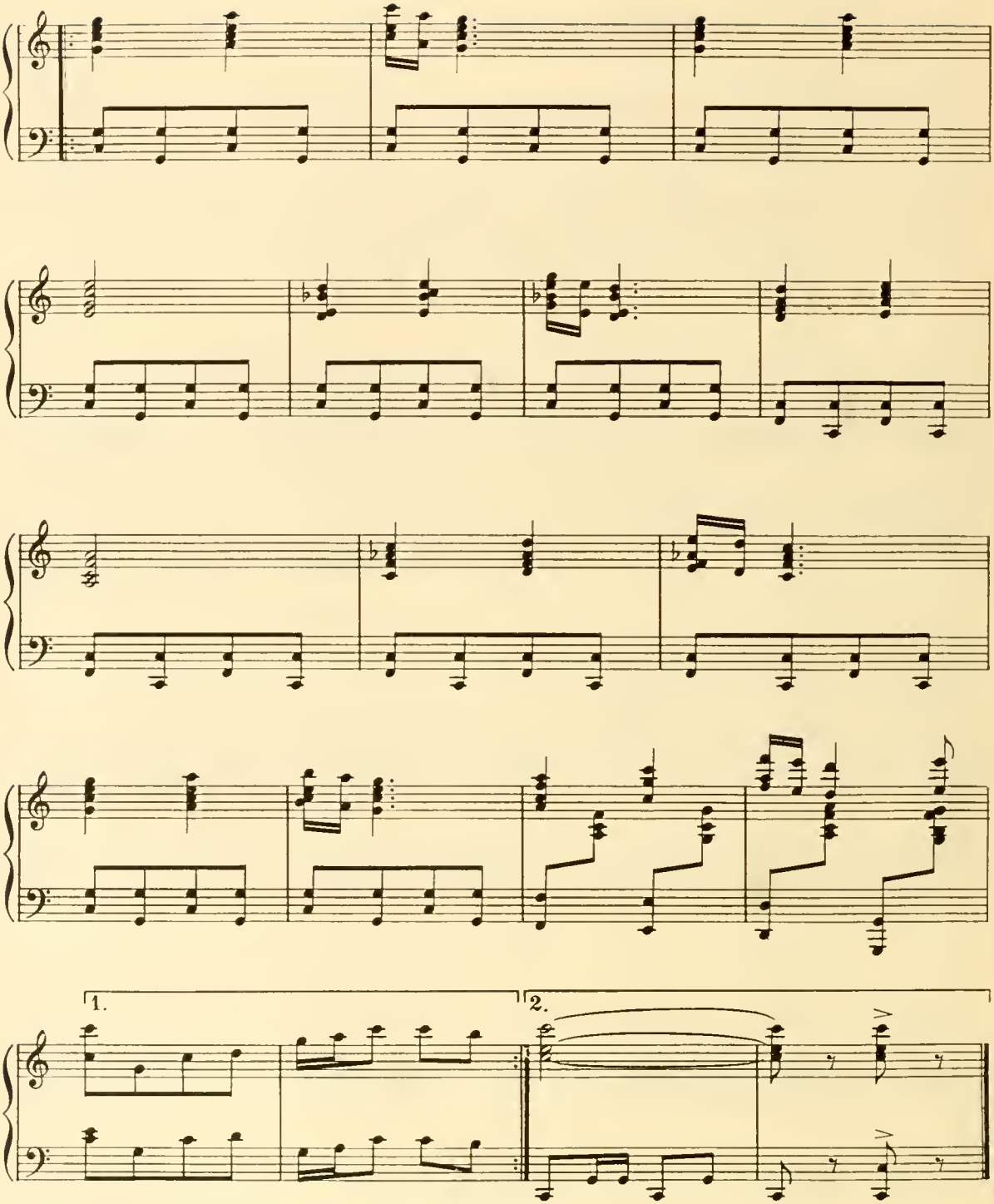
al - ley, To my won - der - ful val - ley of dreams.

f

No. 9. ECCENTRIC DANCE.




Melody.


1.
2.

Nº 10. FINALE- ACT I.

Words by
CLIFFORD GREY.

ROSIE *(spoken).*
You're won-der-ful, Sal-ly that's, all.

OTIS *(spoken).*
What a ri-ot you'll be at the

Tempo di Valse.

Piano.

mf

ball.

(Sasha plays Violin.)

rall.

(Dialogue through music)

p

deliberato

f

Moderato.

OTIS & ROSIE.

O. & R. On with the dance, On with the dance! Don't you

mf

O. & R. know it's your one big chance?

SALLY.

SAL. I'll be a won - der - ful star.

mf

SAL. Real - ly, how clev - er you are!

cresc.

SAL.

I'll be su - preme: Is this a dream? Ev - 'ry

f

SAL.

heart there I mean to en - trance. 'Twill be

SAL.

sim - ply di - vine! Oh, how I will shine At the

ALL.

SAL.

dance. So on with the dance!

rit.

rall.

A la Fox-Trot.

ALL.

On with the dance. On with the dance! It's a won - der - ful

poco più f

ALL.

(*Spoken*)

big ro - mance. She'll hit 'em good and pro-per, Not a thing is going to stop her;

ALL.

(*Spoken*)

We've on - ly had half a glance. But we are cer-tain Sal-ly Knows the way to lead a bal-let;

ALL.

She's bound to make some ad - vance.

SALLY (*while Sasha plays and exits*).

SAL. I can't de - ny I mean to try, For I must make the most of my

Fl.

p

SAL. chance. When the peo - ple see you, Pav - lo - va na - poo! At the

OTIS.

Moderato.

OTIS. dance. So on with the dance!

GIRLS So on with the dance!

TEN. BOYS. So on with the dance!

BAR. BASS. So on with the dance!

Moderato. (*Melos*)

mf

pp

SALLY.

SAL. She wrote her

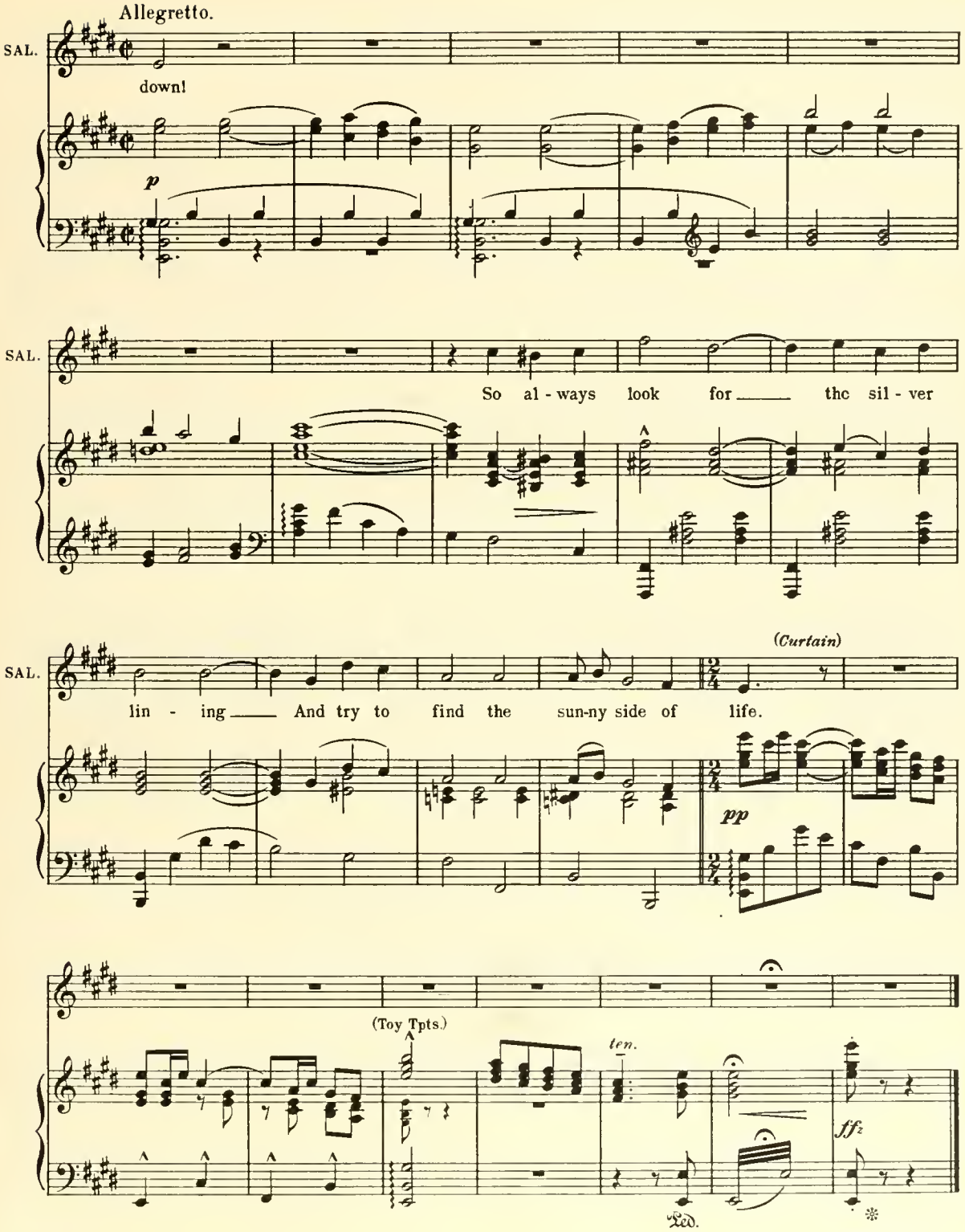
p

SAL. name on the na - tion's roll of fame, And it gained her

SAL. great re - nown. Tho' her Pa and Ma, poor fish - es, Tried to

SAL. keep her wash - ing dish - es, But you can't keep a good girl

rall.


Allegretto.
SAL.
down!
p
SAL.
So al - ways look for the sil - ver
SAL.
lin - ing And try to find the sun-ny side of life.
(Curtain)
pp
(Toy Tpts.)
ten.
ff
Ped.

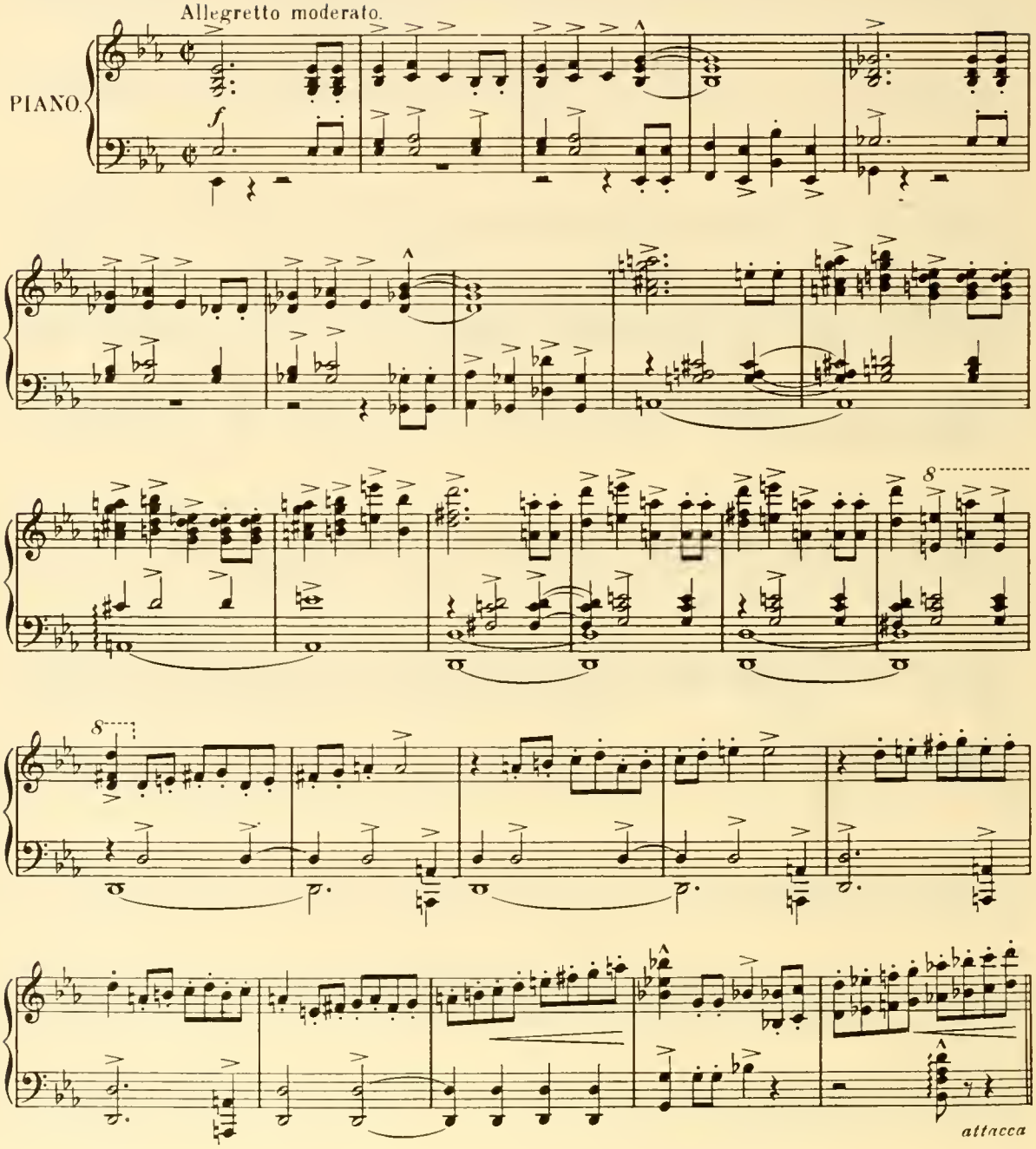
END OF ACT I.

Act II.

OPENING CHORUS.

No. 11.

Words by
CLIFFORD GREY.



Moderato. (*Flunkeys make announcement.*)

mf

Andante moderato.

GIRLS.

To a ce-le-bra-tion so re-mark-a-ble as this, Of course we're all in-

CHO. TENORS.

We are glad that we've been in-

BASSES.

We are glad that we've been in-

-vi-ted. Such an in-vi-ta-tion we could not af-ford to miss, So

CHO.

-vi-ted. Not half bad; In

-vi-ted. Not half bad; In

we are quite de - light - ed. Ev-'ry - bo - dy who is some-one, Who wants to keep in

CHO. fact_ we're de - light - ed. Ev-'ry - bo - dy who is some-one, Who wants to keep in

fact_ we're de - light - ed. Ev-'ry - bo - dy who is some-one, Who wants to keep in

view, Has to call here; So we're all here,

CHO. view, Has to call here; So we're all here,

view, Has to call here; So we're all here,

We're ve - ry glad to think that we're in - clu - ded too. For it's

CHO. We're ve - ry glad to think that we're in - clu - ded too. For it's

We're ve - ry glad to think that we're in - clu - ded too. For it's

nice to know you count in the ex - clu - sive few!

CHO.

nice to know you count in the ex - clu - sive few!

nice to know you count in the ex - clu - sive few!

pp

mf

GIRLS

Does-n't she look thin, dear?

TENORS.

How did he get in here?

CHO.

BASSES.

How did he get in here?

poco dim.

p

Allegro vivace.

GIRLS.

CHO.

TENORS.

BASSES.

ff

Have you heard that to the Duke we're going to be pre - sen - ted?

Have you heard that to the Duke we're going to be pre - sen - ted?

Have you heard that to the Duke we're going to be pre - sen - ted?

ff

'Pon my word, how splen-did that His High-ness has con - sen - ted!

'Pon my word, how splen-did that His High-ness has con - sen - ted!

'Pon my word, how splen-did that His High-ness has con - sen - ted!

They say he's a ref - u - gee from some ro - man - tic place.

He hit some pace.

He led them a mer - ry chase. They've

Is it true? oh, tell us, do, The gos - sip of the case.

CHO.

Left with out the slight - est trace. Yes, he's

not since seen his face. Yes, he's

(TENORS)

CHO.

real - ly a Duke. But it's dis - closed,

real - ly a Duke. But it's dis - closed,

CHO.

Not long a - go It was his fate to be de - posed.

Not long a - go It was his fate to be de - posed.

GIRLS.

CHO.

Oh, what a shame! Who was to blame?

TENORS.

CHO.

Well, such is fame! Czeck - o - go - vin - ia, That's the name.

BASS.

Well, such is fame! Czeck - o - go - vin - ia, That's the name.

GIRLS.

For in that fo-reign state he made His - t'ry.

CHO.

For in that fo-reign state he made His - t'ry.

For in that fo-reign state he made His - t'ry.

CHO.

He is some po - ten - tate full of mys - t'ry;

He is some po - ten - tate full of mys - t'ry;

He is some po - ten - tate full of mys - t'ry;

CHO.

Czeck - o - go - vi - ni - a!

Czeck - o - go - vi - ni - a!

Czeck - o - go - vi - ni - a!

f *ff*

CHO.

Czeck - o - go - vi - ni - a!

Czeck - o - go - vi - ni - a!

Czeck - o - go - vi - ni - a!

pp

Allegro Vivo

fz

JIMMY

If a

f

JIM.

lea - der you'd be reck-oned,— You must ne - ver lose a se - cond,— But

mf

JIM.

al - ways en - ter in with some-thing new.— Ev - 'ry

JIM.

day you'll keep your eye on — A - ny like - ly so - cial li - on; — Find a

JIM.

fresh at - trac - tion ev - 'ry month or two. — Say a

cresc.

JIM.

ris - ing po - li - ti - cian, — or mu - si - cian — with am - bi - tion, — Or a

JIM.

paint - er with an ul - tra-mod - ern style; — Or a

pp

JIM.

love - ly fo - reign la - dy, Who is pic - turesque - ly sha - dy. She will

JIM.

keep you in the spot - light for a while! If you

JIM.

want to play the so - cial game, If you

f

JIM.

real - ly want to make your name, The

CHORUS. (in unison)

JIM. on - ly thing to do is to show them some - thing new. In So -

CHO. - ci - e - ty va - ri - e - ty's the key to no - to - ri - e - ty. A

CHO. Duke will bring you lots of fame; He's a

CHO. pic - ture in a gold - en frame. And we're

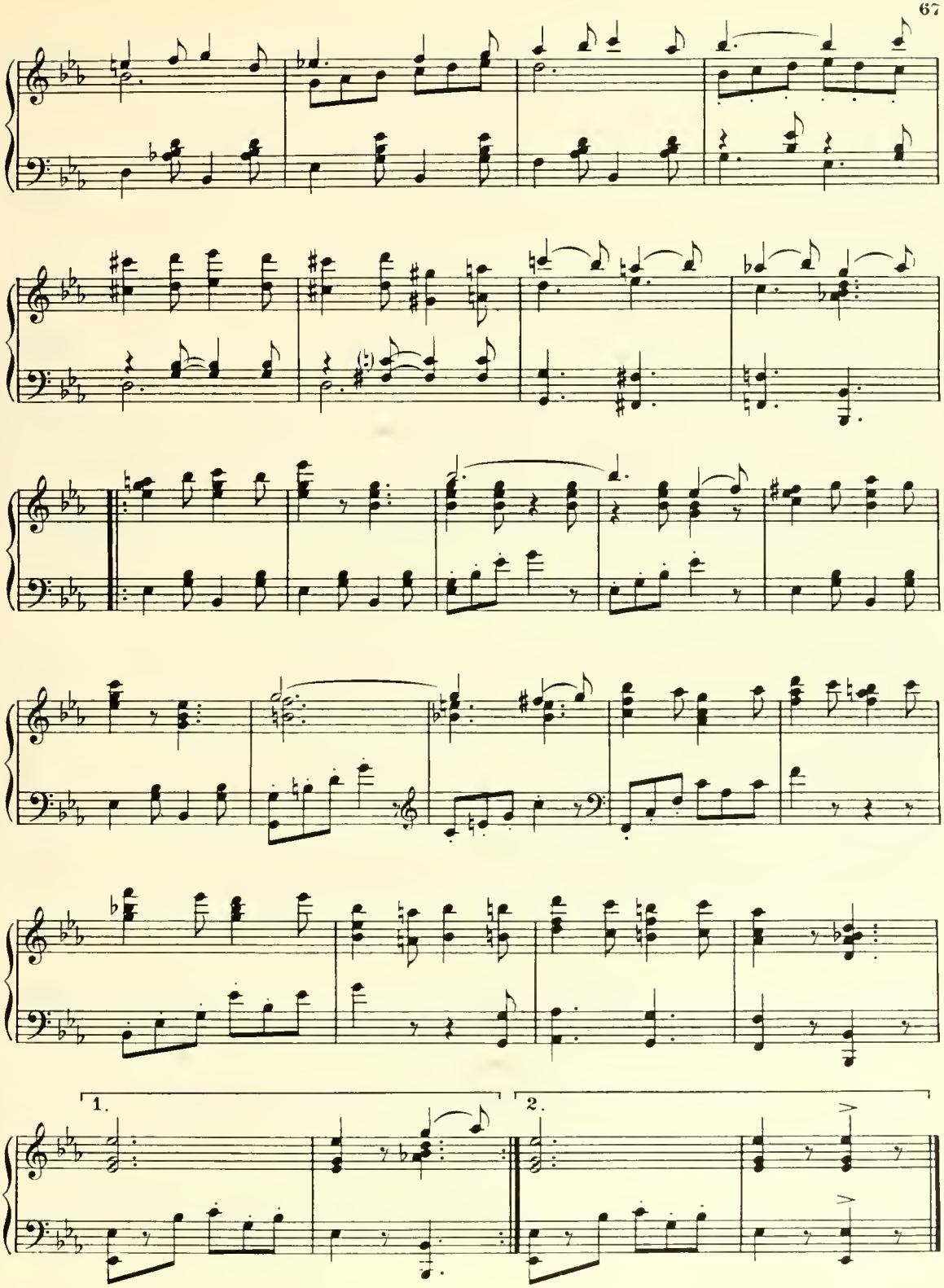
CHO.

all a - ware a ti - tle is par - tic - u - lar - ly vi - tal, If you

CHO.

want to play the so - cial game!

DANCE.


1.
2.

No. 12. SONG.– (Sally) & CHORUS OF MEN.

"WILD ROSE."

Words by
CLIFFORD GREY.

Allegro con brio.

Voice.

Piano.

MEN. You'll

f *mf*

MEN. par - don our in - tru - sion, our con - fu - sion is sub - lime; We've

MEN. nev - er seen a girl at all like you. I

SALLY.

p

SAL.

must ad - mit I'm ra - ther un - con - ven - tion - al, A

SAL.

type that must ap - pear as ul - tra - new. You're

MEN.

mf

MEN.

like a splen - did flow - er, not from our do - mes - tic clime; An

MEN.

or - chid that can thrill us with de - light. A -

SALLY.

p

SAL.

-las, I'm not a blos - som so or - i - gi - nal; An

(p)

SAL.

or - chid bloom will not des - cribe me quite. You're

MEN.

mf

MEN.

no - thing tame, You're like a burn - ing flame, We

MEN.

know your name. But all the same,

SALLY.

dim.

REFRAIN.

SALLY.

SAL. I'm just a wild rose,

p

SAL. Not a prim and mild rose.

SAL. Tame me if you can; I'm a

SAL. rose to suit a - ny man.

SAL.

Some pas - sion flow - - er,

SAL.

This is my hour;

SAL.

Who'll get me? No one knows. I'm such a

SAL.

wild, wild rose!

mf

MEN.

MEN. She's just a wild rose,

mf

MEN. Not a prim and mild rose,

MEN. Tame her if you can; She's a

MEN. rose to suit a - ny man.

MEN.

Some pas - sion flow - er,

MEN.

This is her hour;

MEN.

Who'll get her No - one knows. She's such a

MEN.

wild, wild rose!

dim.

SALLY.

SAL. I'm fran-tic,– ro-man-tic, Ex-cit-ed– de-light-ed. It's thrill-ing–

p

SAL. just kill-ing; I'm will-ing to play my part. Shall I lose my heart?

SAL. – Well, who can tell? It's a ma-gic spell en-chant-ing.

MEN. You're charming– a-larm-ing, So slen-der– so ten-der, Ca-pri-cious–

TENOR.

de - li - cious, We love you.– You're just com - plete; We are at your

CHO. BARITONE.

de - li - cious, We love you.– You're just com - plete; We are at your

BASS.

de - li - cious, We love you.– You're just com - plete; We are at your

f

feet, You're such a wild, wild rose!

CHO.

feet, You're such a wild, wild rose!

feet, You're such a wild, wild rose!

fz

MEN in UNISON.

She's just a wild rose, Not a prim and

ff

MEN.

mild rose, Tame her if you can; She's a

MEN.

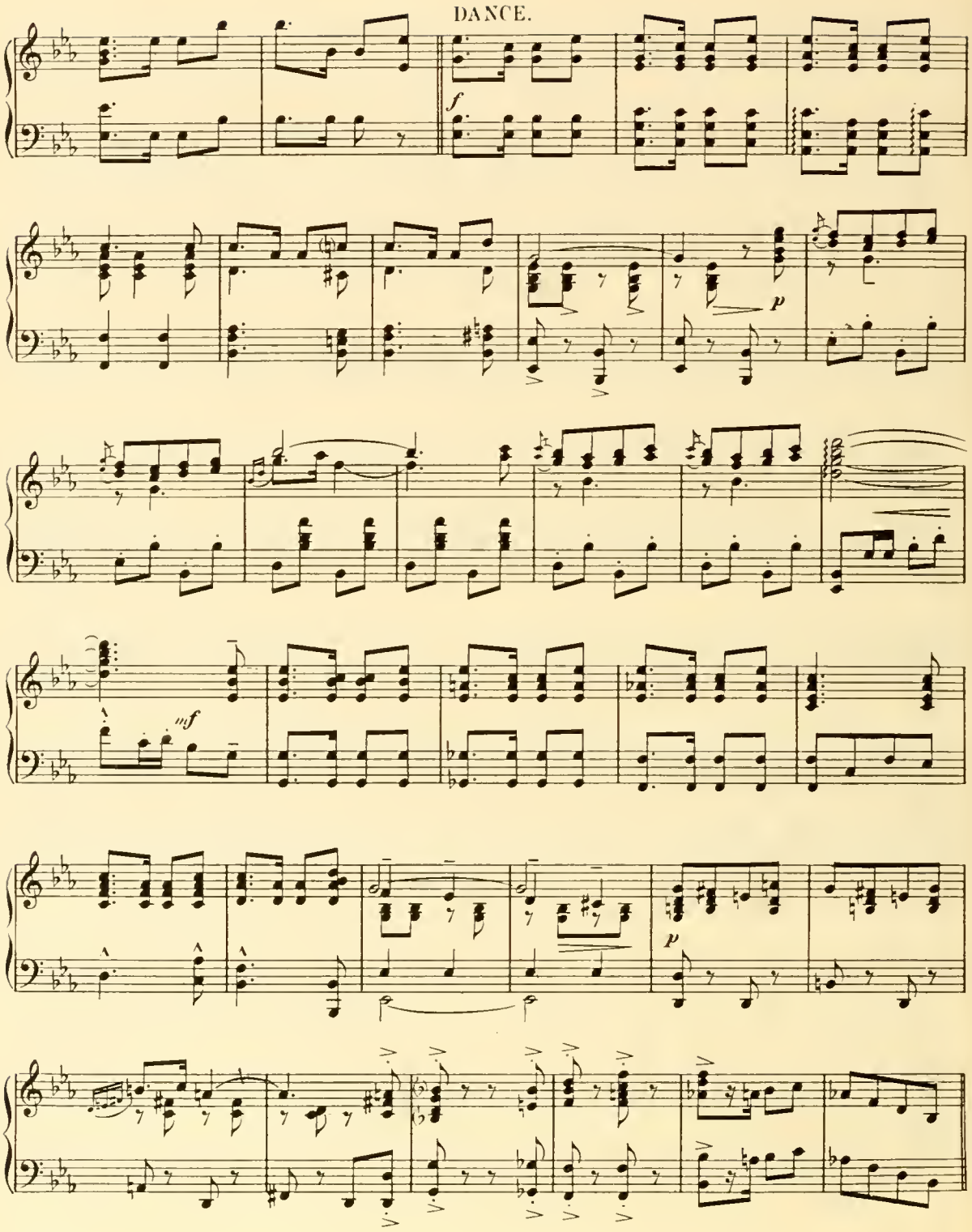
rose to suit an - y man. Some pas - sion

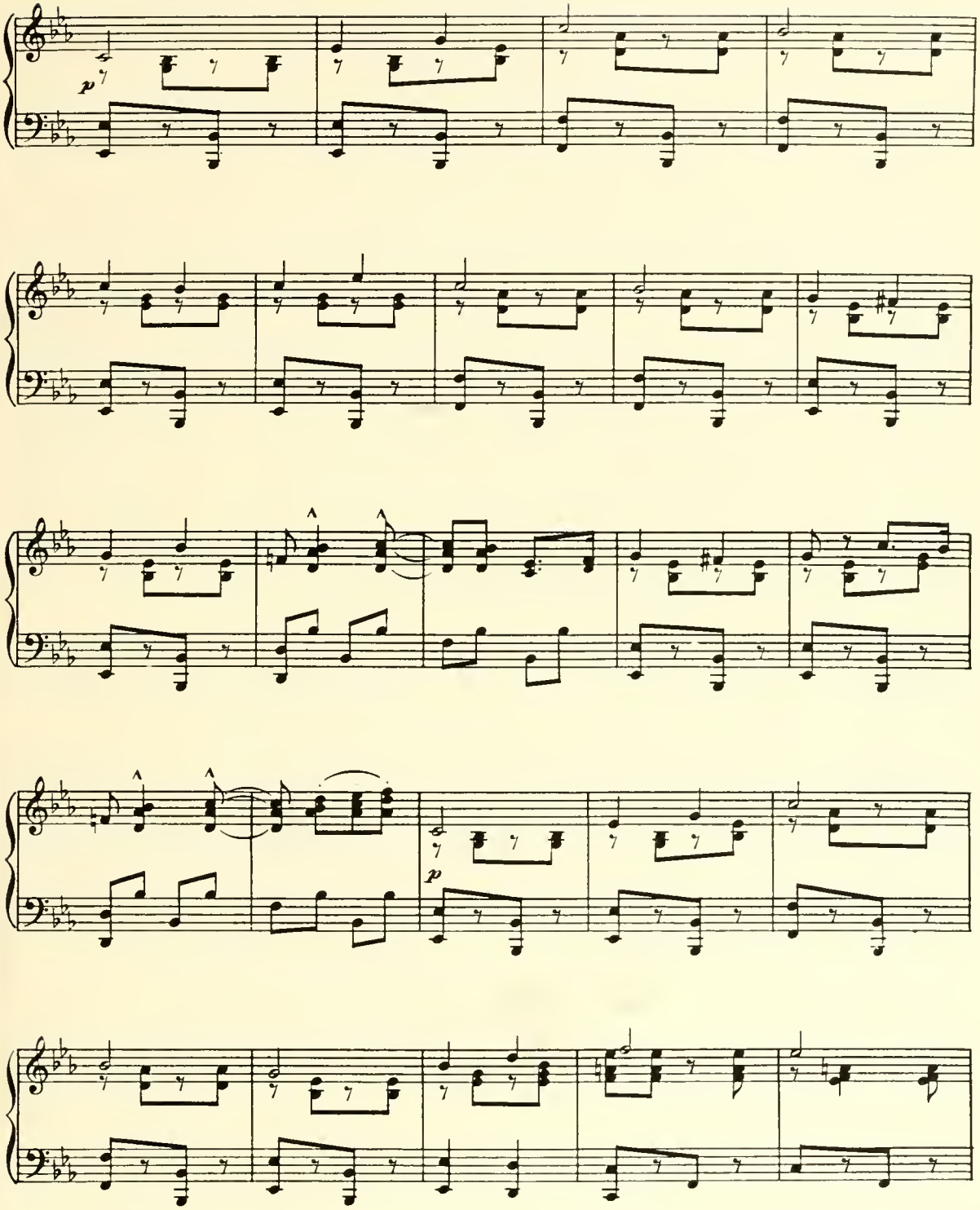
MEN.

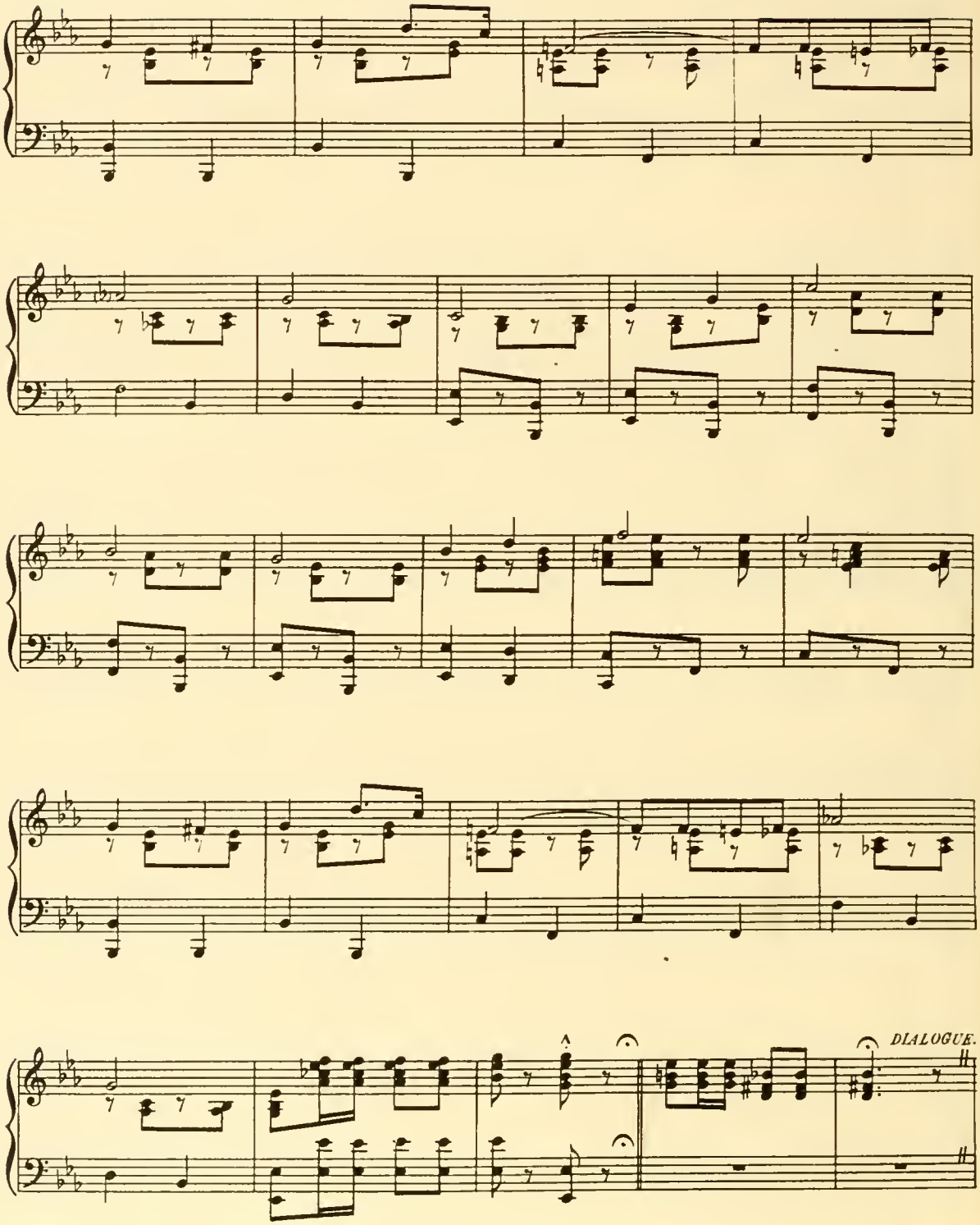
flow - er, This is her hour;

MEN.

Who'll get her? No - one knows. She's such a wild rose!


DANCE.
f
p
mf
p


p
p


DIALOGUE.

ALL.

Czech - o - ga - vi - ni - a!

ff

ALL.

Czech - o - ga - vi - ni - a!

pp

ALL.

Wel - come his High - ness here. Wel - come! wel - come!

f

ALL.

Wel - come his High - ness here. Wel - come! wel - come!

DIALOGUE.

Tempo di Valse.

p

No. 13.

SONG.–(Constantine)

"THE SCHNITZA-KOMISSKI."

Words by
CLIFFORD GREY.

Moderato.

Constantine

Piano.

f

p

I'm a Duke from a won-der-ful clime, Where I've had a re-
The tel-e-phone there is a joy, Not mere-ly a
There's no ser-vant prob-lem out there, We've house-maids e-

p

-mark-a-ble time; My peo-ple are
trou-ble-some toy, A call is-n't
-nough and to spare, The cooks and do-

splen-did, but ra-ther u-nique; They like rev-o-lu-tions at
sim-ply a mat-ter of chance; You don't have to write them a
-mes-tics are al-so u-nique; They work like the dick-ens for

least once a week, On Sun-day you may be a King;
week in ad-vance, The girls are so sweet and po-lite;
five bob a week, To stick in one place is their pride;

On Mon-day you won't mean a thing!
They call round and kiss you Good-night!
Miss-is Hunt would com-mit su-i-cide!

REFRAIN.

p f

On the banks of the Schnit - za - Ko - mis - ski, They're all just as wild as can be, A - ny time with - out rea - son or rhyme, You may find it far wis - er to flee. In the

On the banks of the Schnit - za - Ko - mis - ski, All the rents are as cheap as can be, Plum-ber's mates do not stay out to lunch, From e - lev - en o - clock un - til three. For a

On the banks of the Schnit - za - Ko - mis - ski, We haven't a liq - uor con - trol, When you dine you can just swim in wine, And at break-fast get clean up the pole. All the

p - f

night_____ they may rouse you and chase you, And prod you with bay-'nets like
flat _____ there's no pre - mi - um there, And if land-lords op - pres-sive should
drinks_____ have a won - der - ful kick For they like 'em as strong as can

me; _____ And they'll cut down in haste All your Gov-ern-ment waste, Where the
be, _____ While the po - pu - lace cheers They just lop off their ears, Where the
be, _____ There's a cute na - tive brew Made from vit - rol and glue; Where the

1. *f* 2.

Schnit - za flows down to the sea! _____ On the sea! _____
Schnit - za flows down to the sea! _____ On the sea! _____
Schnit - za flows down to the sea! _____ On the sea! _____

f

D. C.

No. 14. DUET. – (Sally and Blair.)

"WHIP-POOR-WILL."

Words by
BUD DE SYLVA.

Voices.

Piano.

Con moto.

p

SALLY. 1. Mem-'ry takes me back a -
BLAIR. 2. While the dusk-y night-bird

mf L.H. *dim.* *p*

- way To an ear - ly child - hood day,
flew To the eve - ning ren - dez - vous,

When I stood with - in a lit - tle wood As day was fad - -
In the dell. I've heard the ves - per bell So soft - ly ring - -

- ing. I re - mem - ber oh, so well
- ing. As its mu - sic died a - way,

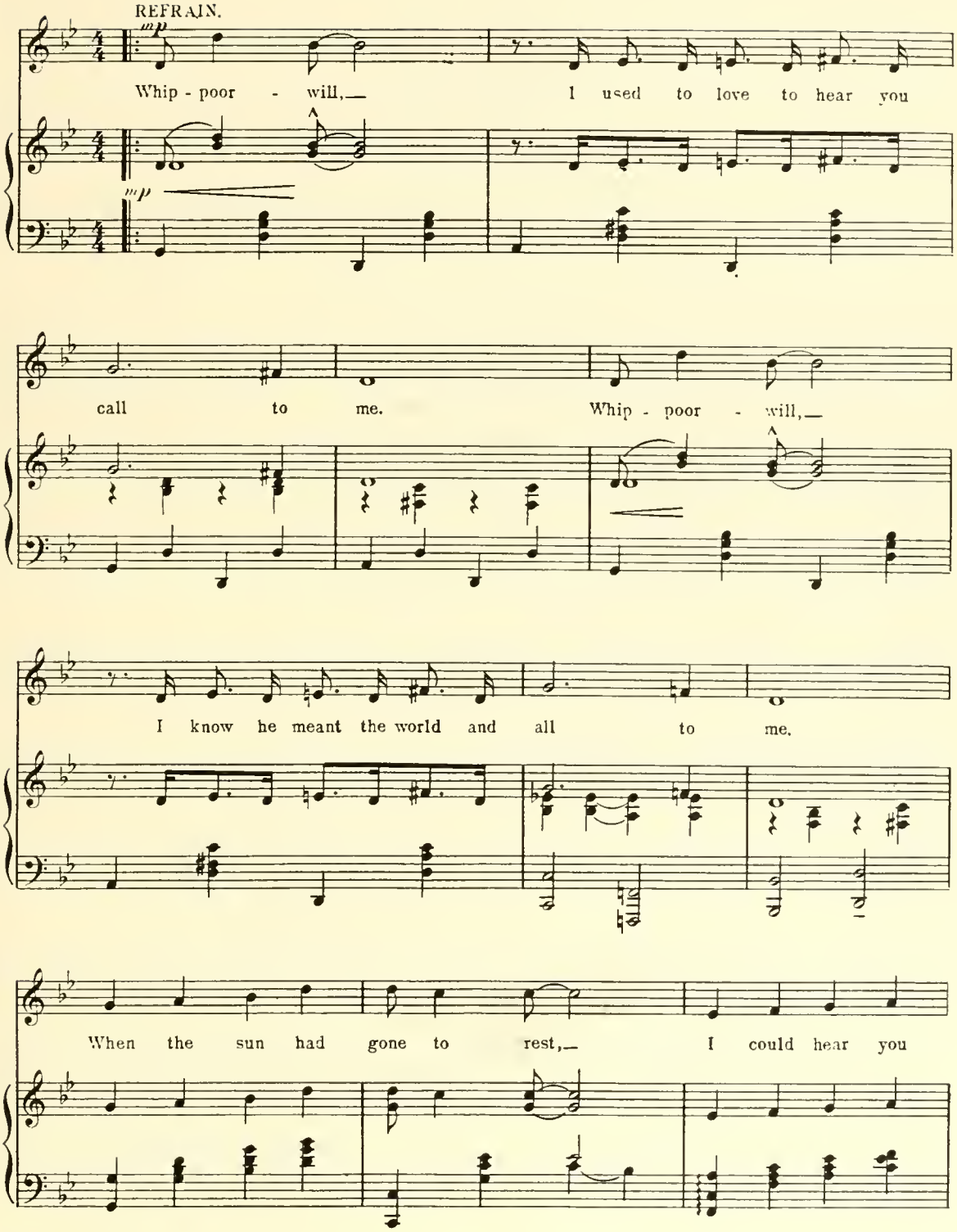
p

Stroll - ing in the dusk - y dell. I would thrill be - cause the
And the sky be - gan to gray All was still and then the

whip - poor - will Was ser - e - nad - - ing; BOTH. Tril - ling while
whip - poor - will Would start his sing - - ing BOTH. Tril - ling while

stars were rap - id - ly fill - ing the sky.
stars were rap - id - ly fill - ing the sky.

dim.


REFRAIN.
mp
Whip - poor - will,— I used to love to hear you
mp
call to me. Whip - poor - will,—
I know he meant the world and all to me.
When the sun had gone to rest,— I could hear you

from your nest. Whip - poor - will, You used to whis-tle ten - der -

mf

- ly. And when the moon would swing

A - cross the branch - es of the trees a - bove,

You would sing Your plain-tive lit - tle mel - o - dies of

love. Now, though you're no long - er near,

In my dreams I still can hear Whip - poor - will

rall. Ev - er call - ing to me.

rall.

1.

a tempo *cresc.*

2.

me.

morendo

D. C.

No 15. TRIO.- Rosie, Jimmy and Otis.)

"THE LORELEI."

Words by
ANNE CALDWELL & CLIFFORD GREY.

Andantino.

Jimmy.

Piano.

mf

JIMMY.

1. I re - mem - ber read - ing in an old myth - ol - o - gy,
2. Now - a - days a rest - ful rock is ve - ry hard to reach,

p

JIM.

Of the love - ly, lur - ing Lor - e - lei.
Sail - or - men not ea - sy to re - cruit.

ROSIE.

In the old - en times she was a si - ren of the sea;
Maid - ens of to - day can on - ly pose up - on the beach,

ROSIE.

The - da Ba - ra of the days gone by.
In a snap - py one - piece bath - ing suit.

JIM

The sil - ver stars were jeal - ous of her gleam - ing gold - en hair; She
A Bri - tish Tar from Portsmouth Town, who sight - ed her at sea, Said

ROSIE.

ROSIE.

OTIS.

won the heart of ev - 'ry man who saw her beau - ty rare. She
"I'm no swank - er; heave my an - chor! Here's the lass for me! I'm

OTIS.

was a cho - rus la - dy, with rep - u - ta - tion sha - dy. She
ve - ry glad I've met you; but don't let Ep - stein get you. He'll

OTIS.

REFRAIN.
ALL.

dress'd like Eve, with - out the what - nots E - va used to wear. Up -
put you as a stat - ue in his fa - mous gal - ler - y!" Up -

ALL.

- on a rock she sat all day, the love - ly Lor - e - lei; No
- on a rock she sat all day, the love - ly Lor - e - lei; No

ALL

OTIS.

sail - or - man who sail'd her way could ev - er pass her by. If
sail - or - man who sail'd her way could ev - er pass her by. She

OTIS.

ALL.

once he heard her call - ing, for her he'd soon be fall - ing, The
loved to tan - ta - lize 'em, and then she'd soon cap - size 'em, The

p

ALL.

1. 2.

love - ly, lur - ing, ly - ing Lor - e - lei. - lei.
love - ly, lur - ing, ly - ing Lor - e - lei. - lei.

D.S.

DANCE.

D.C.

Andantino.

mf

JIMMY.

3. Such a love - ly Lor - e - lei you ought to learn to be,

p

JIM.

All the na - vy men for you would fall.

ROSIE.

An - y man who saw her when he went to see the sea,

ROSIE.

Nev - er came home to his wife at all.

JIMMY.

A fel - low on a li - ner, full of ten - der heart - ed - ness, Cried

JIM.

"Through my glass I see a lass who's lost her bath - ing dress.

OTIS.

Let's

OTIS.

go to her as - sis - tance; for judg - ing at this dis - tance, I

OTIS.

real - ly think it is a Brigh - ton flap - per in dis - tress."

REFRAIN.
ALL.

Up -

ALL.

- on a rock she sat all day, the love - ly Lor - e - lei, No

OTIS.

sail - or - man who sail'd her way, could ev - er pass her by. She'd

OTIS.

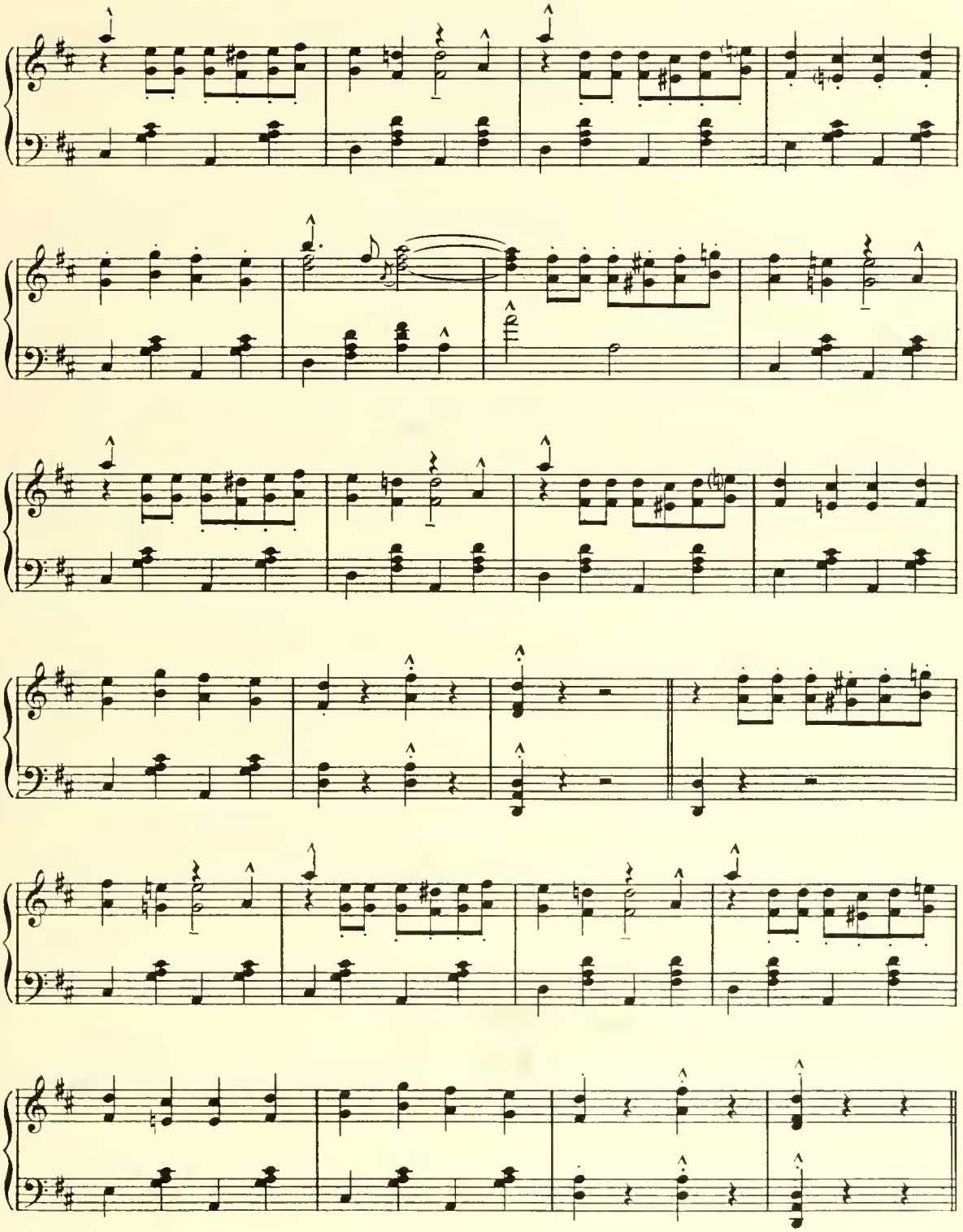
fon - dle 'em and pet 'em, and then the shrimps would get 'em; The

ALL.

ALL.

love - ly, lur - ing, ly - ing Lor - e - lei.

DANCE.



REFRAIN.

ALL.

Up - on a rock she sat all day, the love - ly Lor - e - lei, No

ALL.

sail - or - man who sail'd her way, could ev - er pass her by. She'd

OTIS.

OTIS.

fon - dle 'em, and pet 'em, and then the shrimps would get 'em, The

ALL.

p

ALL.

love - ly, lur - ing, ly - ing Lor - e - lei.

No. 16. DUET.– (Rosie & Otis).

"THE CHURCH 'ROUND THE CORNER."

Words by
P. G. WODEHOUSE
and CLIFFORD GREY.

Tempo di Valse.

Voice.

Piano.

p ROSIE.

1. There's a church 'round the cor - ner that's wait - ing for us, It's just a - bove Mad - i - son won - der - ful church we will go, you and I; We'll be quite the hap - pi - est

ROS.

OTIS.

ROS.

Square. Ve - ry soon to the al - tar, my neck in a hal - ter, My pair. My fate I must meet it, there's no time to beat it, Be -

OTIS. love, you'll be lead - ing me there. ROSIE. All the bells will be ring - ing, so
-sides it's my du - ty,– so there. I feel so ex - ci - ted, I

ROS. don't make a fuss; Just fan - cy how hap - py we'll be. OTIS. I'm
just want to die, I'll nev - er get left on the shelf: I'll

OTIS. sure I am pluck - y, and you're ve - ry luck - y To cop such a
look so se - raph - ic, I'll stop all the trat - tic. They'll think I am

OTIS. bride - groom as me.
Cu - pid him - self.

REFRAIN.

BOTH.

Dear lit - tle, dear lit - tle church'round the cor - ner, Where so ma - ny
Dear lit - tle, dear lit - tle church'round the cor - ner, Where cou - ples run

p

BOTH. ROSIE. OTIS.

lives have be - gun. Where folks with - out mo - ney See no - thing that's
off to be wed. I'll swear to be ten - der, And if I sur -

OTIS.

fun - ny In two liv - ing cheap-er than one. (ROSIE.) Of dull care, of
-ren - der, Will you bring my break - fast to bed? (OTIS.) Let a smart Mai - son

ROS.

course, I'm a scorn - er. (OTIS.) We're bust - ed, but what do we
Lew - is a - dorn her, (ROSIE.) My mous - lin de - soir I must

ROSIE. OTIS. BOTH.

OTIS. care? I'll be dressed all in white, I'll be dy - ing of fright, At the
wear, All the peo - ple will think, Here's an - oth - er poor gink, At the

BOTH. church 'round the cor - ner, It's just 'round the cor - ner, the cor - ner of Mad - i - son
church 'round the cor - ner, It's just 'round the cor - ner, the cor - ner of Mad - i - son

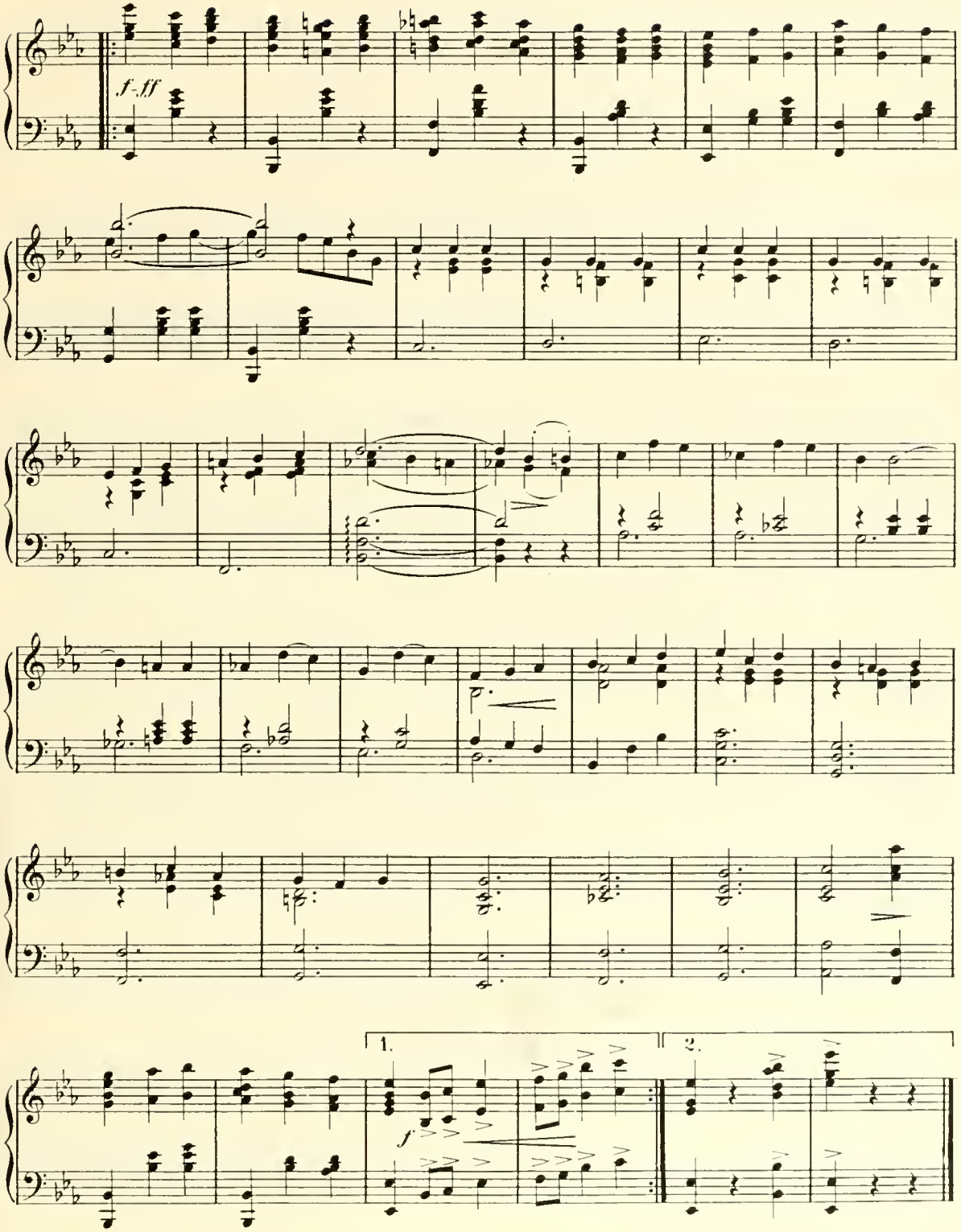
quasi Organ.

BOTH. 1. Square.
Square.

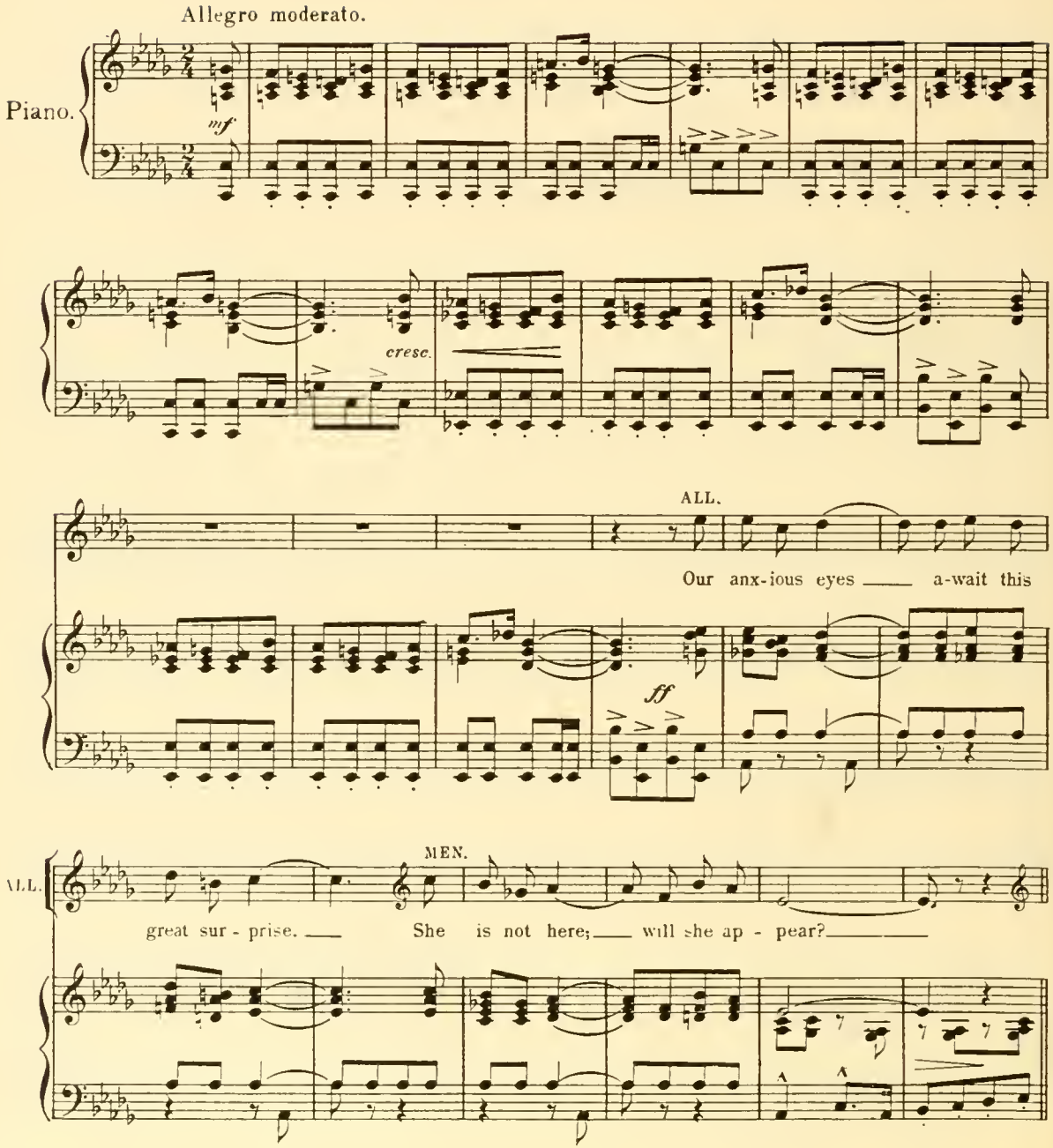
2. To that Square.

f

D.C. 𝄋


f-ff
1.
2.
f

No 17. FINALE — ACT II.



GIRLS.

Where is this wild rose? She's no prim and

mf

GIRLS.

mild rose. Tame her if you can;

MEN.

CHO.

We are glad we have

We are glad we have

— She's a rose to suit an - y man.

CHO.

met her She's a rose. We have all loved her from the start; She's

met her She's a rose. We have all loved her from the start; She's

Some pas - sion flow - er; This is her

CHO. won ev - 'ry heart. We can't for-get her. This is her

won ev - 'ry heart. We can't for-get her. This is her

f *cresc.*

hour. Who'll get her, no one knows.

CHO. hour. Who'll get her, no one knows.

hour. Who'll get her, no one knows.

(*Sally enters.*)

ff

Allegro.

She's such a wild, wild Rose!

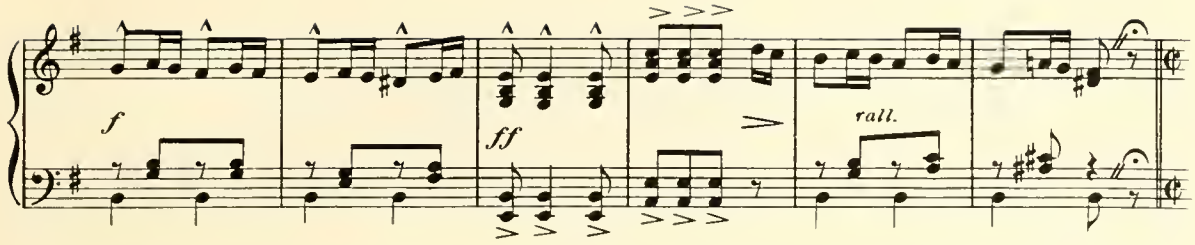
CHO. She's such a wild, wild Rose!

She's such a wild, wild Rose!

(*During this music Sally descends the steps.*)

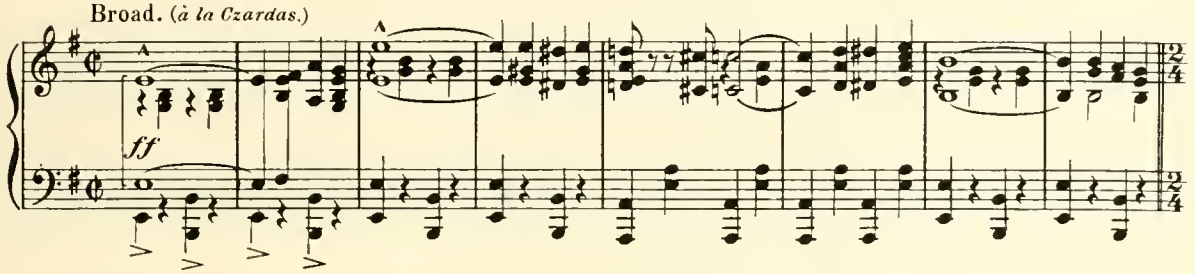
Allegro.

Savage

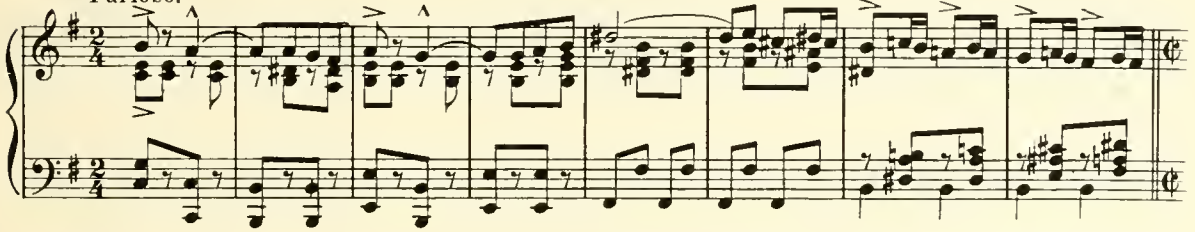


(*She dances.*)

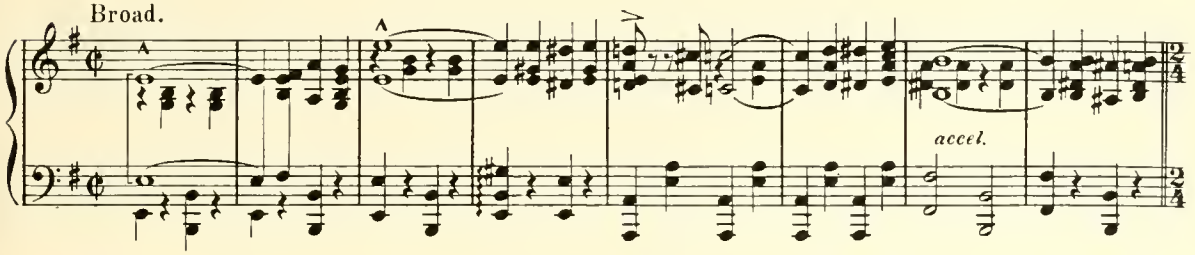
Broad. (*à la Czardas.*)



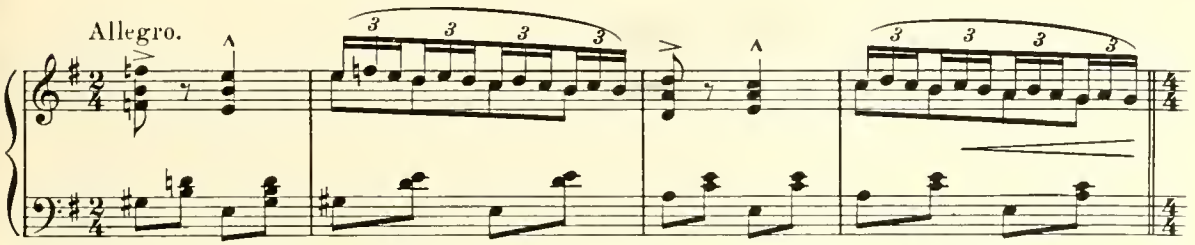
Furioso.

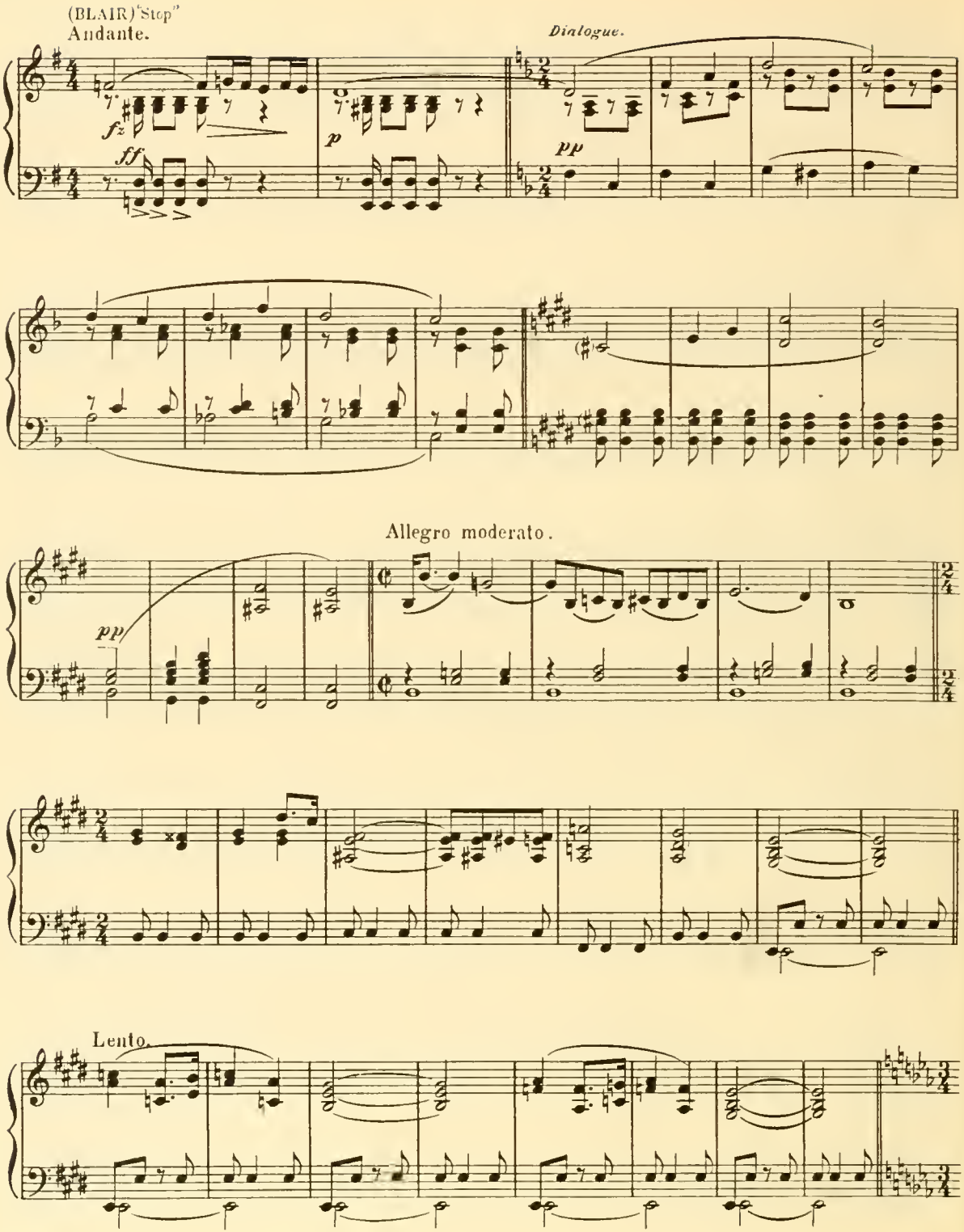


Broad.



Allegro.




(BLAIR) "Stop"
Andante.
fz
ff
p
Dialogue.
pp
Allegro moderato.
pp
Lento.

Allegro con fuoco.

ALL. *(addressed to Sally.)*

Get on with the dance, We have had but the mer - est glance.

ff *f*

GIRLS. *(to one another)*

Why is she wait-ing like this?

MEN. Tenors & Basses.

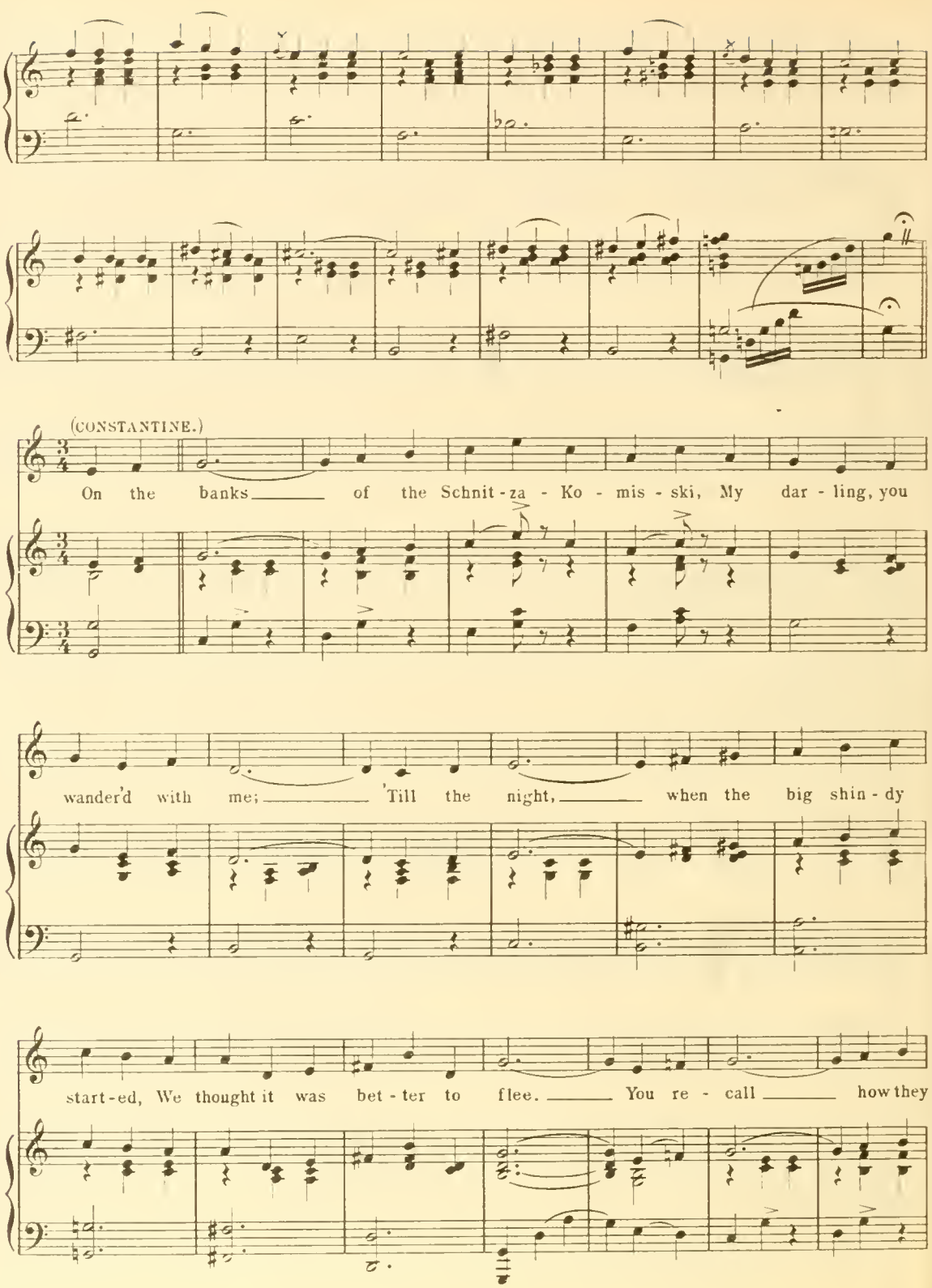
Something is clear-ly a - miss.

CHO.

Something is clear-ly a - miss.

Dialogue.

pp


(CONSTANTINE.)
On the banks of the Schnit-za - Ko - mis - ski, My dar - ling, you
wander'd with me; 'Till the night, when the big shin - dy
start-ed, We thought it was bet - ter to flee. You re - call how they

CON.

roused us and chased us. You fled a - long my bal - con -

CON.

- y. When you ran thro' the trees In your best B. V.

CON.

ALL.

D's Where the Schnitza flows down to the sea. On the

ALL.

banks of the Schnitza - Ko - mis - ski, My dar - ling, you

f

ALL.

wan - der'd with me. 'Till the night, when the big shin - dy

ALL.

start - ed, We thought it was bet - ter, was bet - ter to

Moderato. Dialogue.

ALL.

flee.

f *pp*

DANCE.

Più animato.

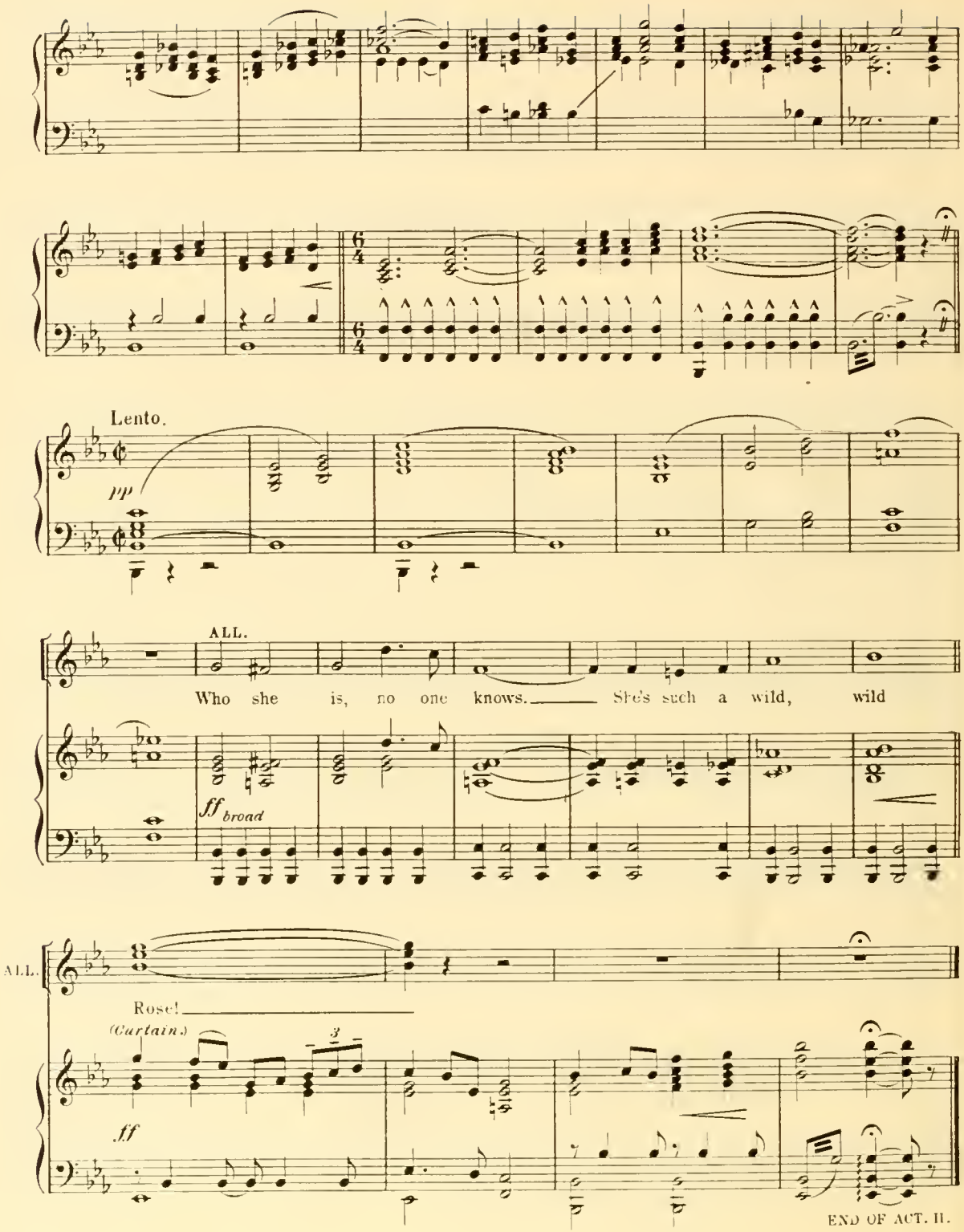
1.

2.

Dialogue.

Andante.

pp

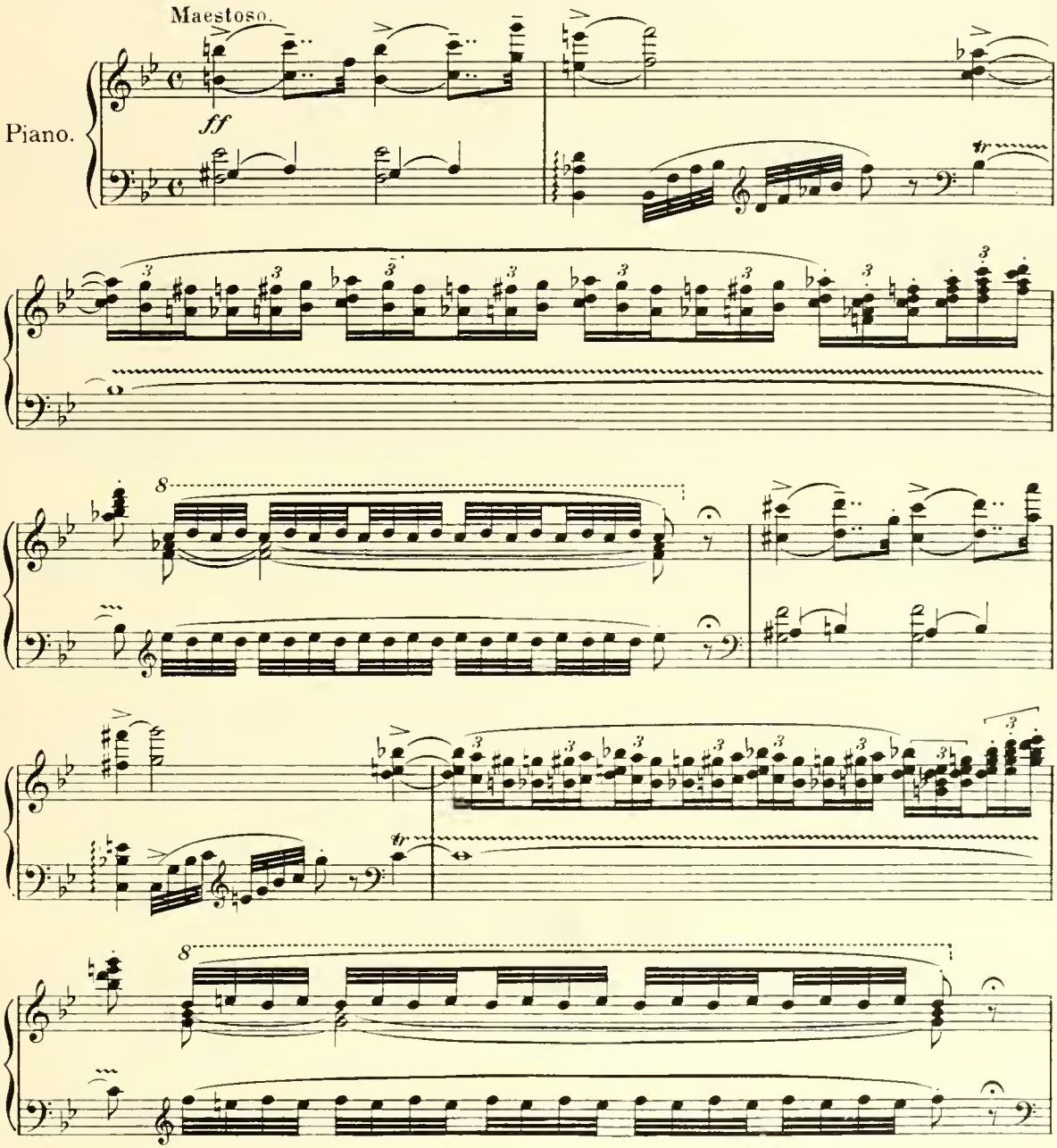

Lento.
pp
ALL.
Who she is, no one knows. She's such a wild, wild
ff broad
ALL.
Rose!
(Curtain.)
ff
END OF ACT. II.

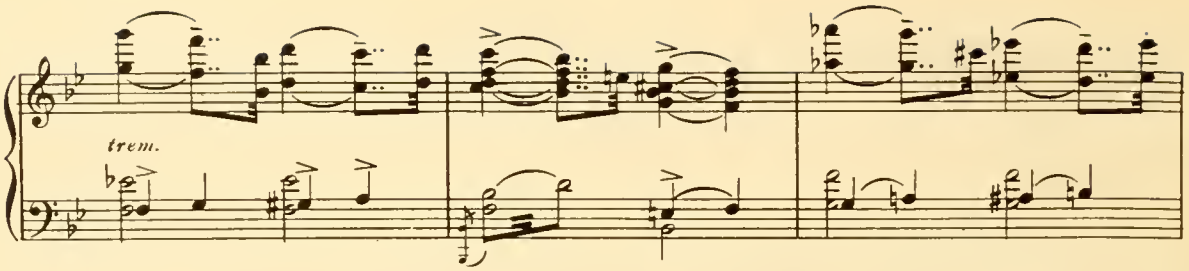
Act III.

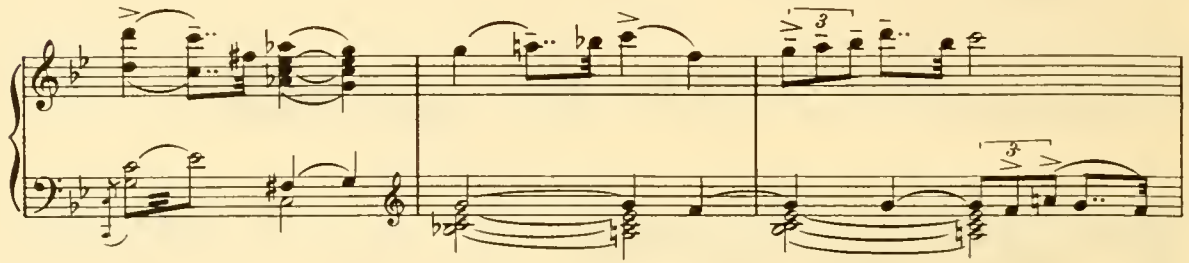
№ 18. OPENING NUMBER.– BALLET.

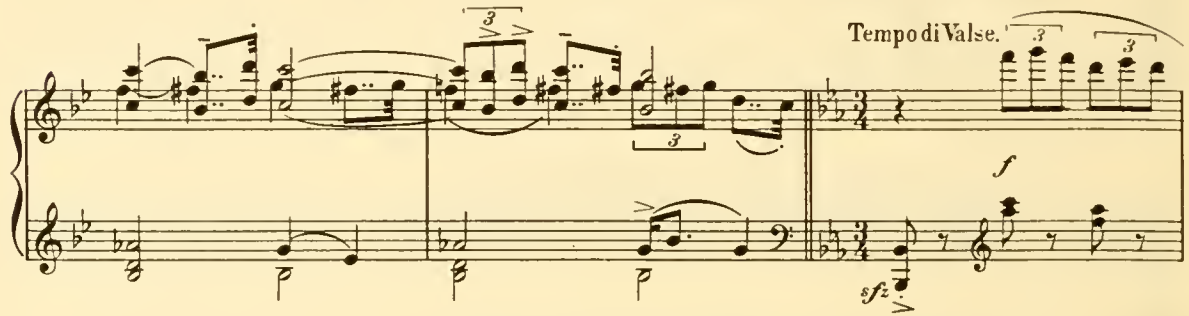
"THE BUTTERFLY BALLET."

VICTOR HERBERT.

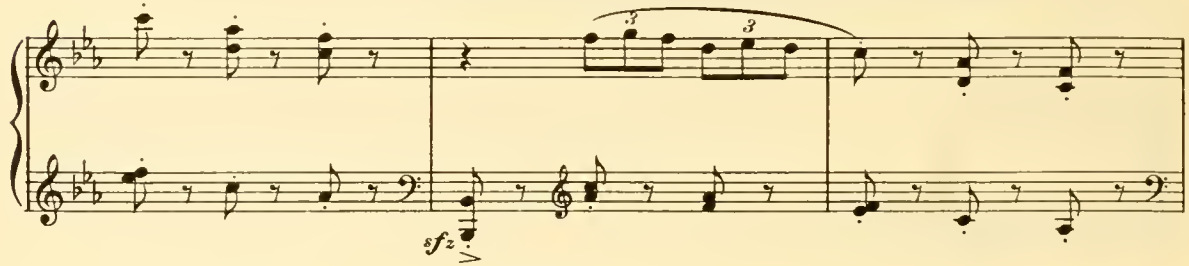


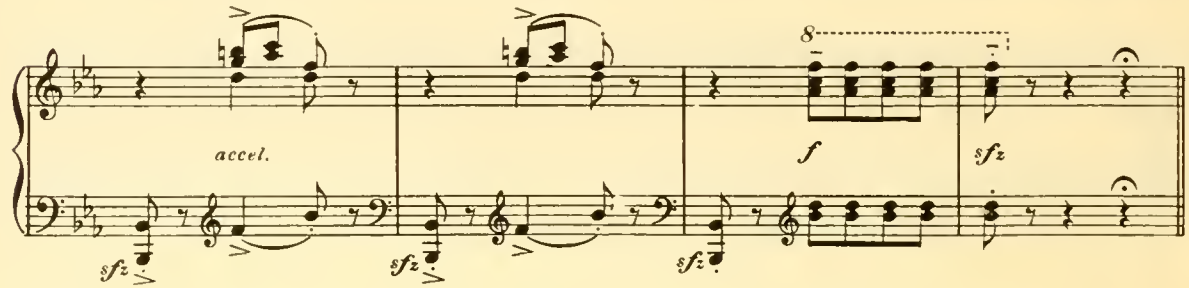






"ENTRANCE OF BUTTERFLIES."





Valse lento. (molto moderato.)

2nd time rall.

1.

L.H.

f

2.

sfz

Moderato.

fp *sfz* *p*

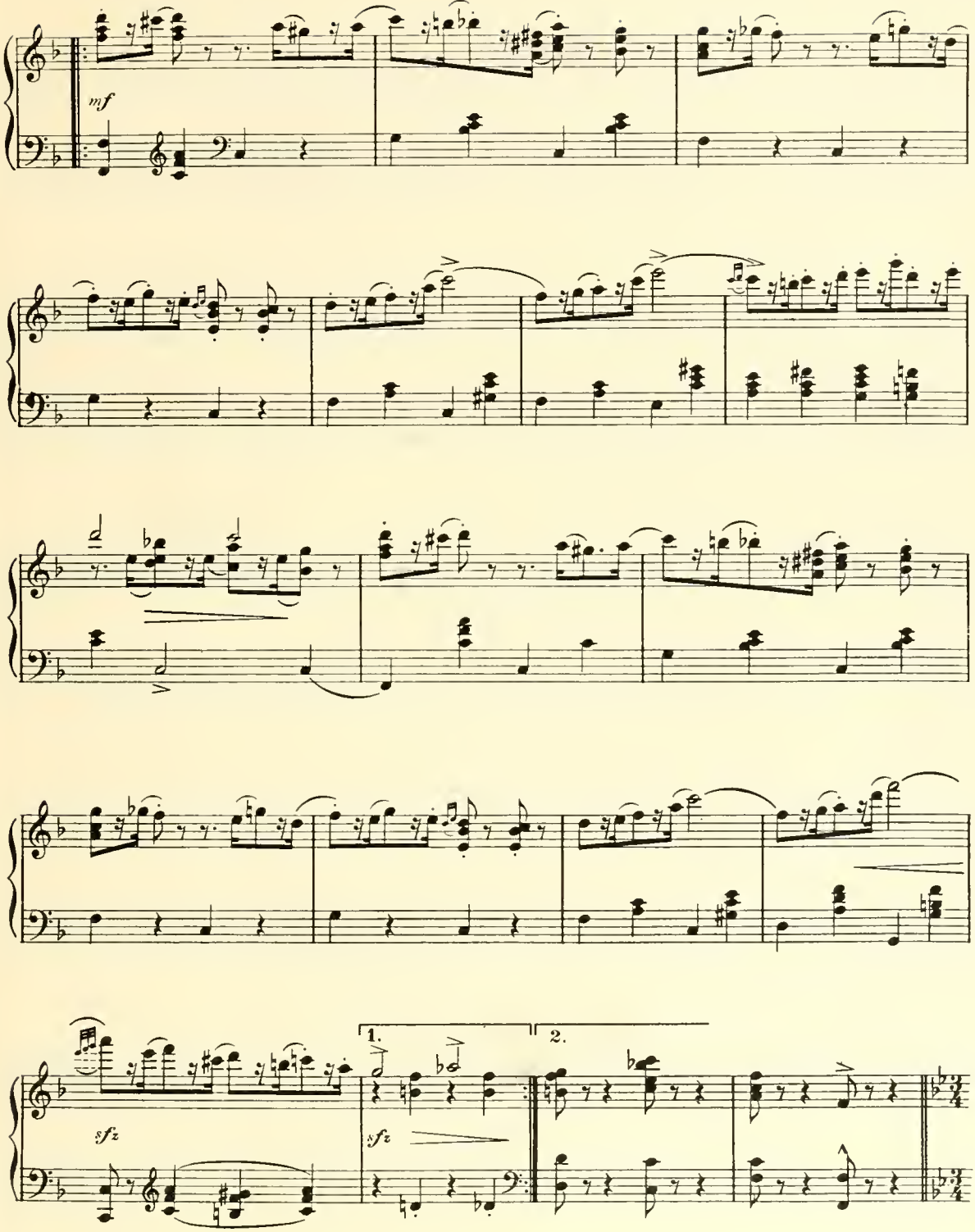
1. *fz* *p* 2.

"ENTRANCE OF MOTHS."

Animato.

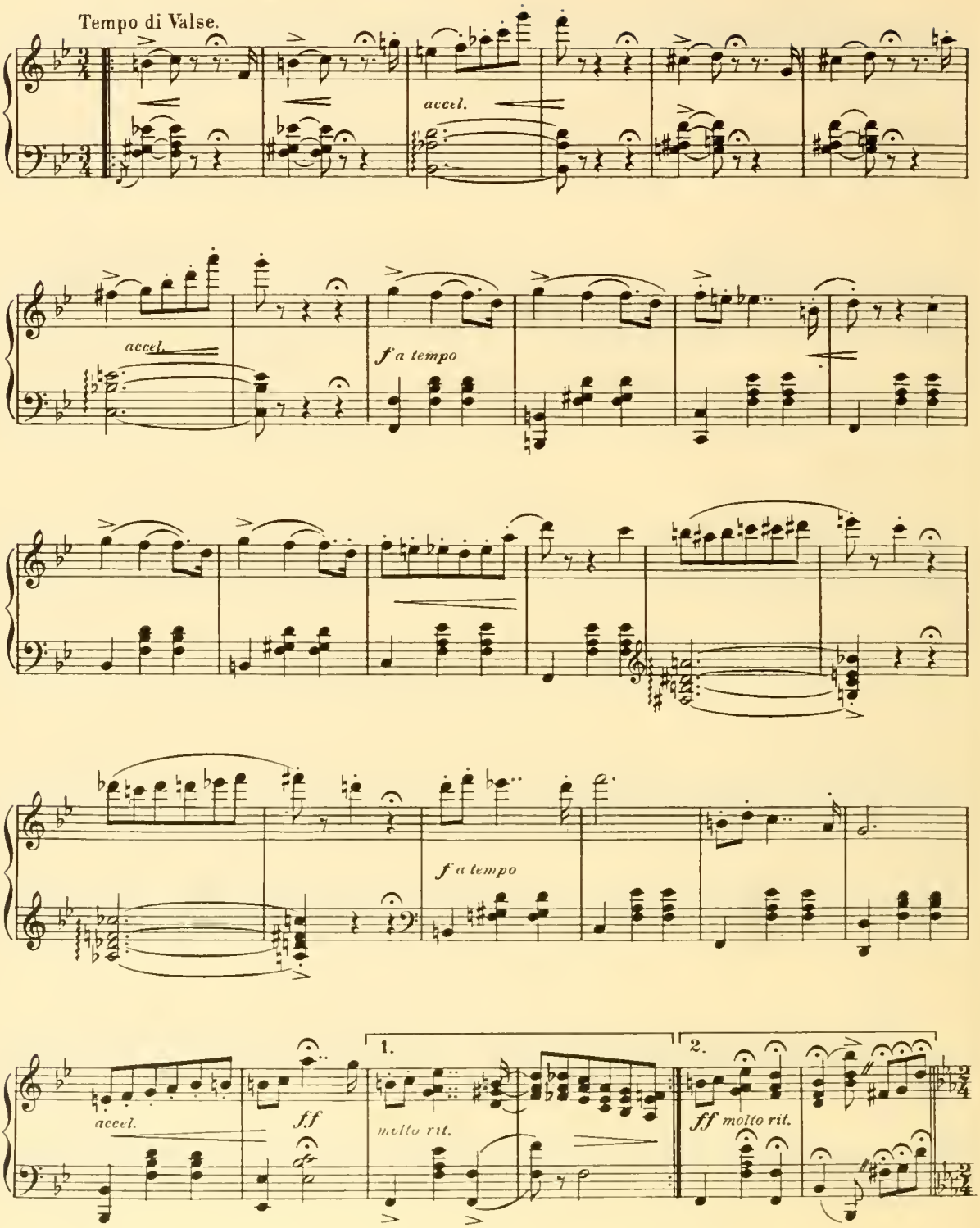
p *ff* 1. *sffz* *sffz* 2. *sfz*

"DANCE OF THE MOTHS."

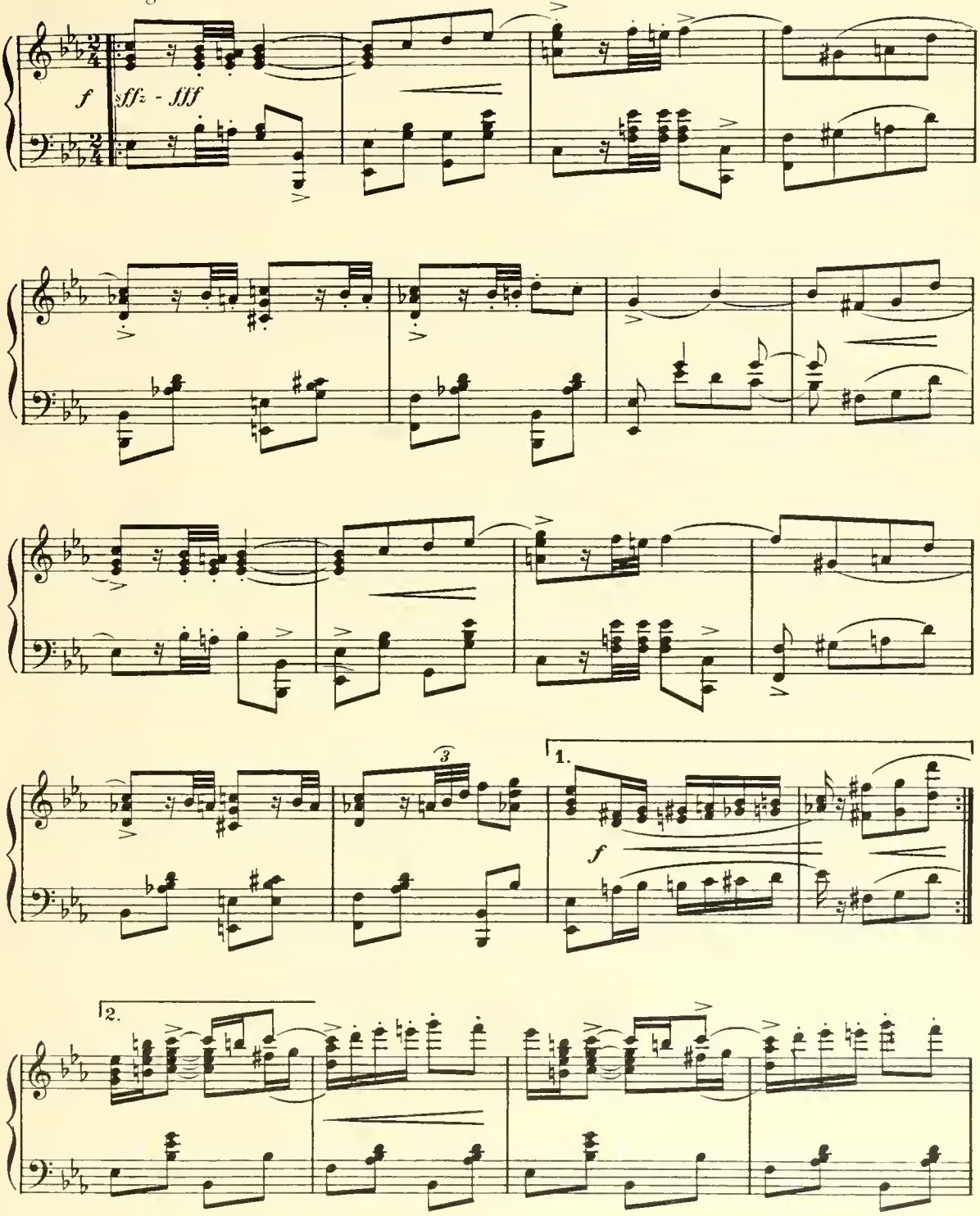


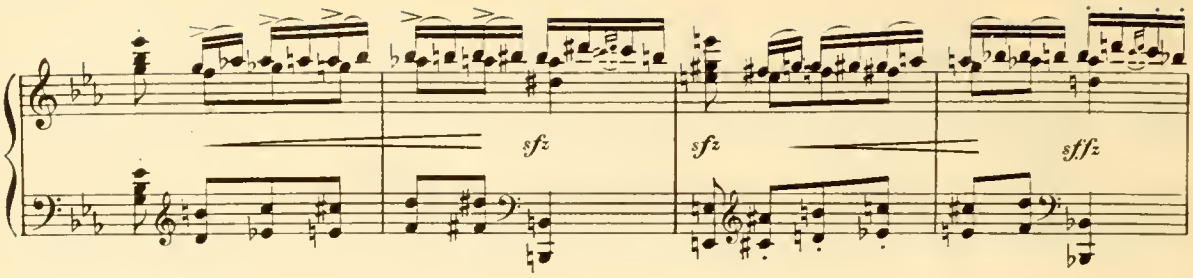
DUO DANCE. "THE MOTH AND THE FLAME."

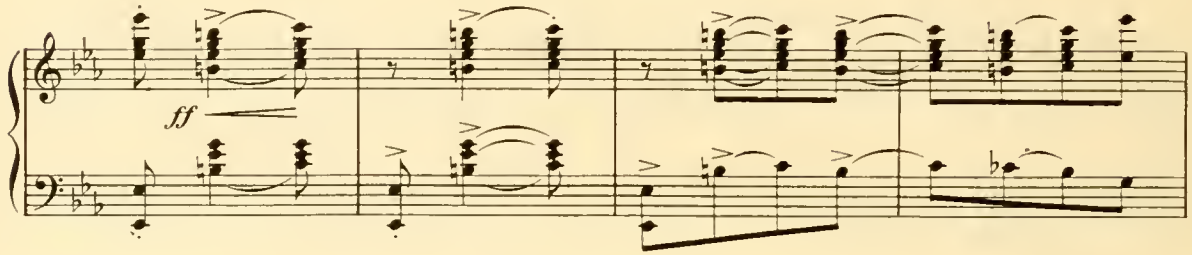
Tempo di Valse.

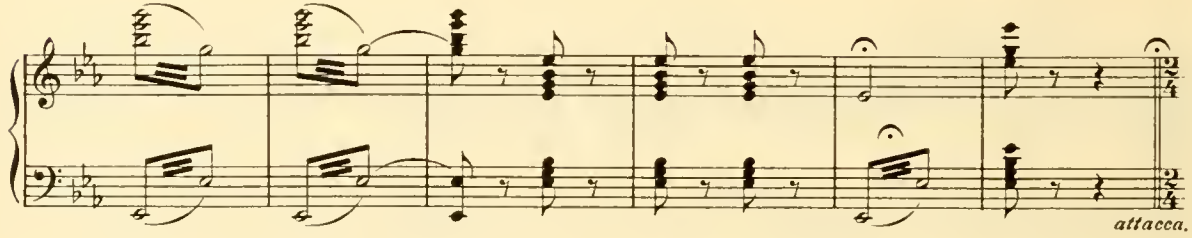


Allegro brillante.

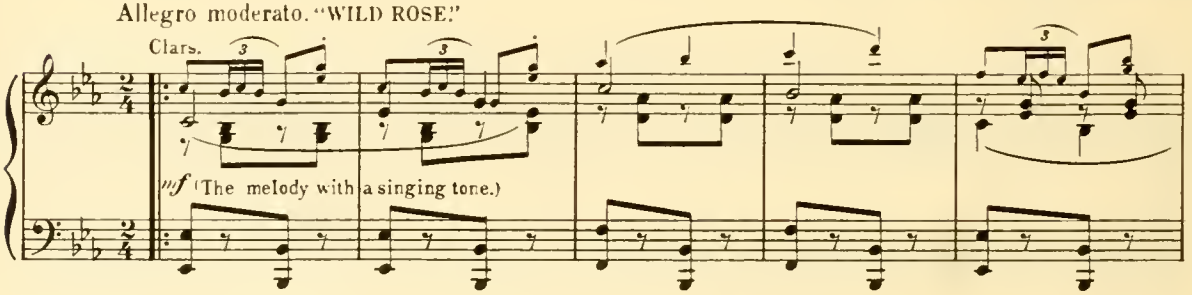


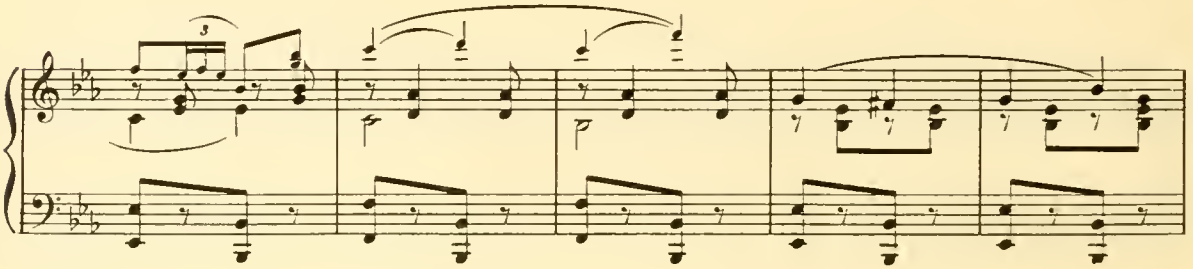


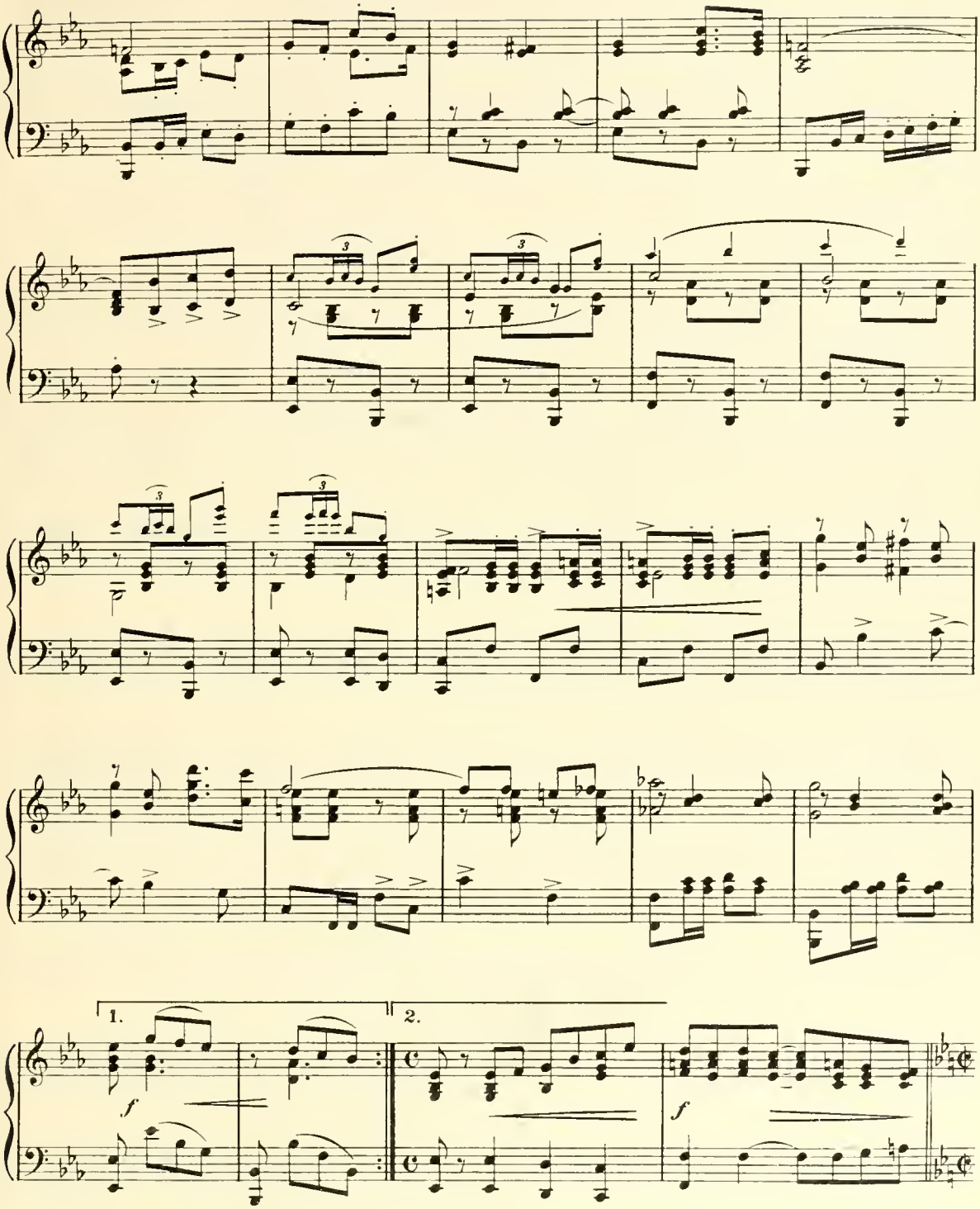




Allegro moderato. "WILD ROSE."






1.
2.
f
f

BOYS.

Dear lit-tle girl, I love you, Dear lit-tle girl. Though the

BOYS.

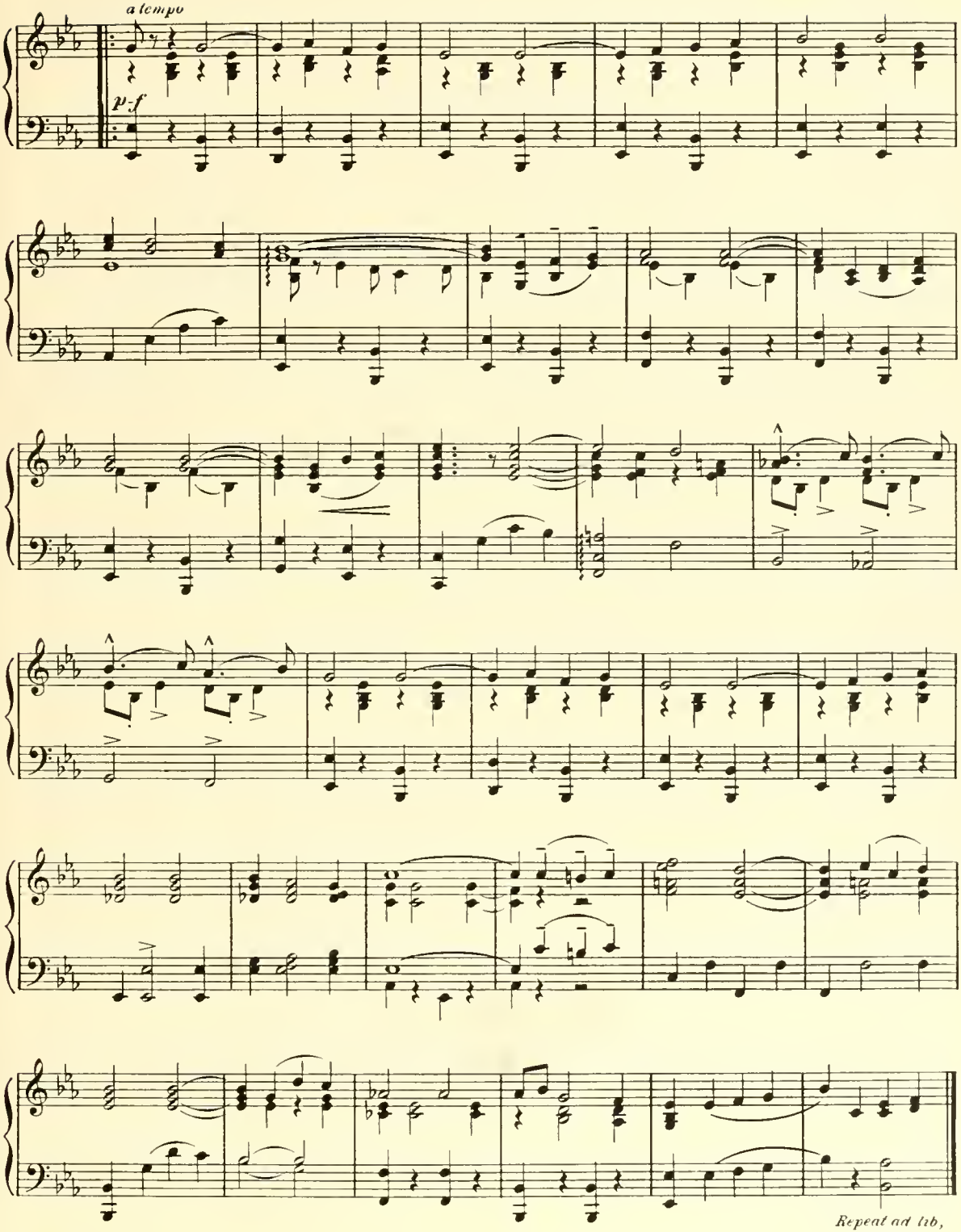
dress that you wear is a poor af-fair, You made me care. And then

BOYS.

I'll take my Sal-ly a-way from the al-ley, To my

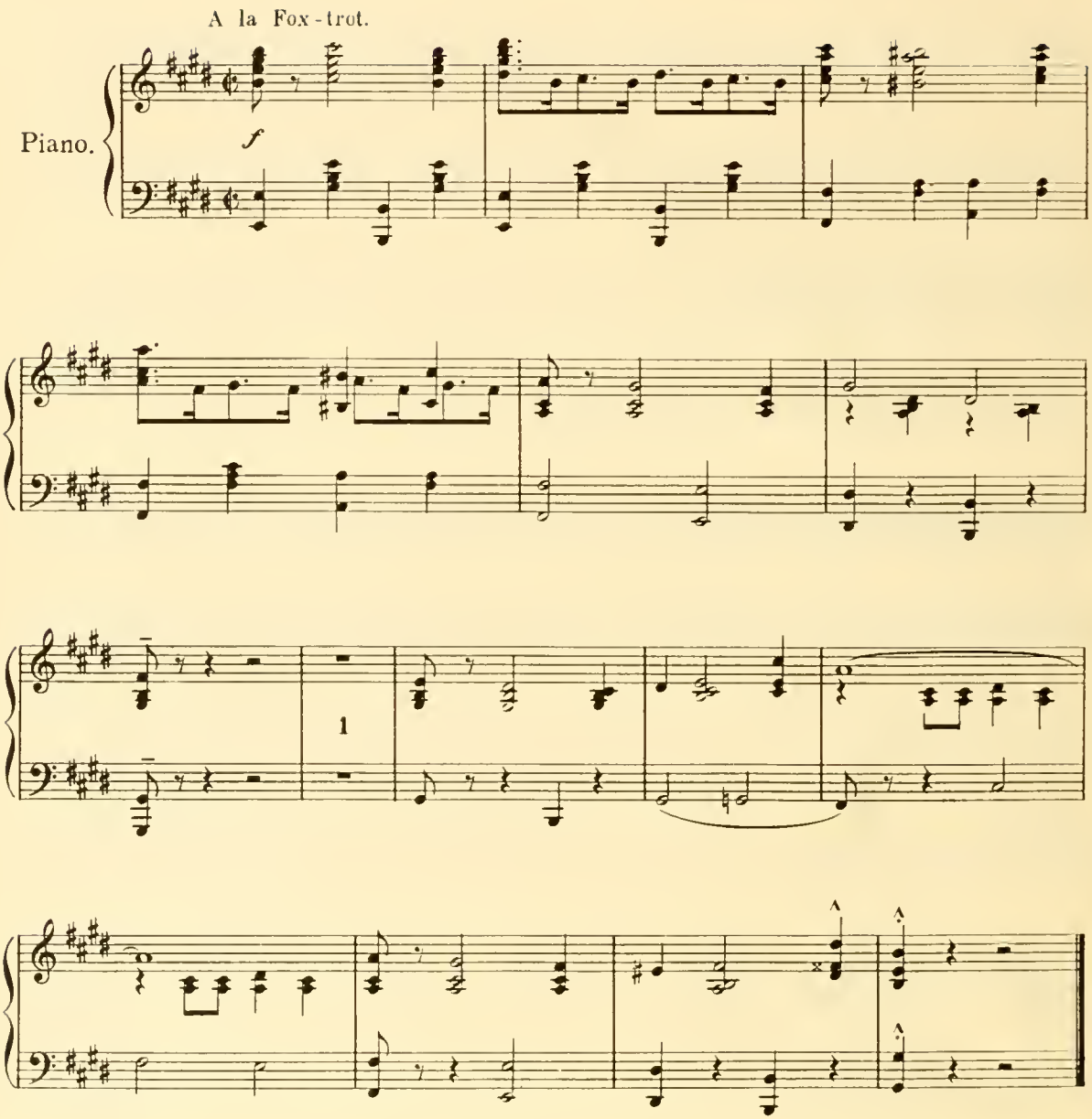
BOYS.

won-der-ful Val-ley of dreams.



Repeat ad lib, until Dialogue.

Nº 18ª INCIDENTAL MUSIC.



No. 19. FINALE.—ACT III.

Words by
P. G. WODEHOUSE &
CLIFFORD GREY.

Tempo di Valse.

ALL.

Dear lit - tle, dear lit - tle

Piano.

mf – ff

ALL.

church round the corn - er; We'll slip off one day on the sly. We

ALL.

don't want a fuss, Noth-ing gau - dy for us, We have quite sett-led that, you and

MEN. GIRLS.

ALL. I. She's a girl So it's use - less to warn her. He's a

GIR. boy, So of course does-n't care. ALL. In our hearts we shall sing, And the

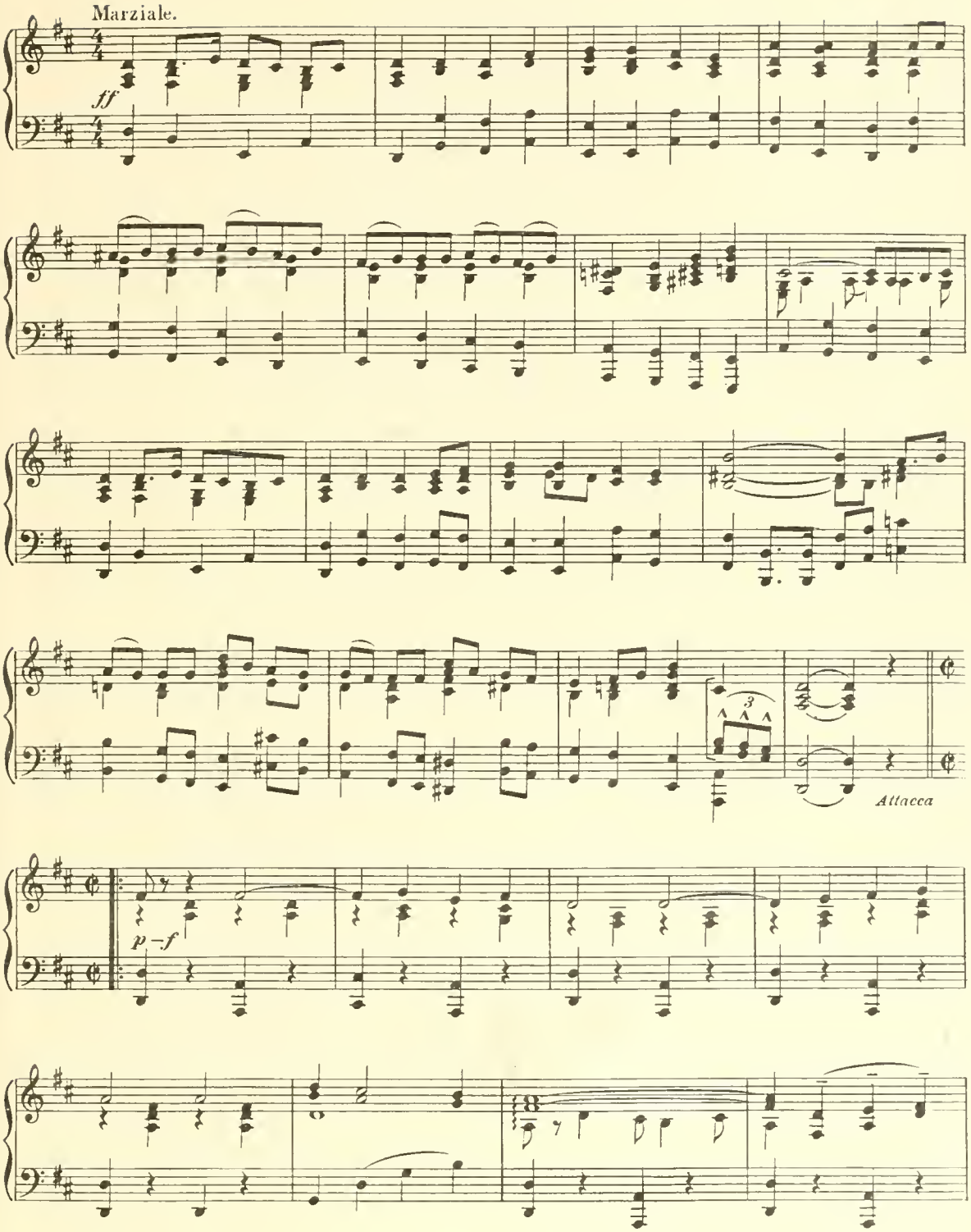
ALL. joy bells will ring At the church round the corn - er; It's just round the

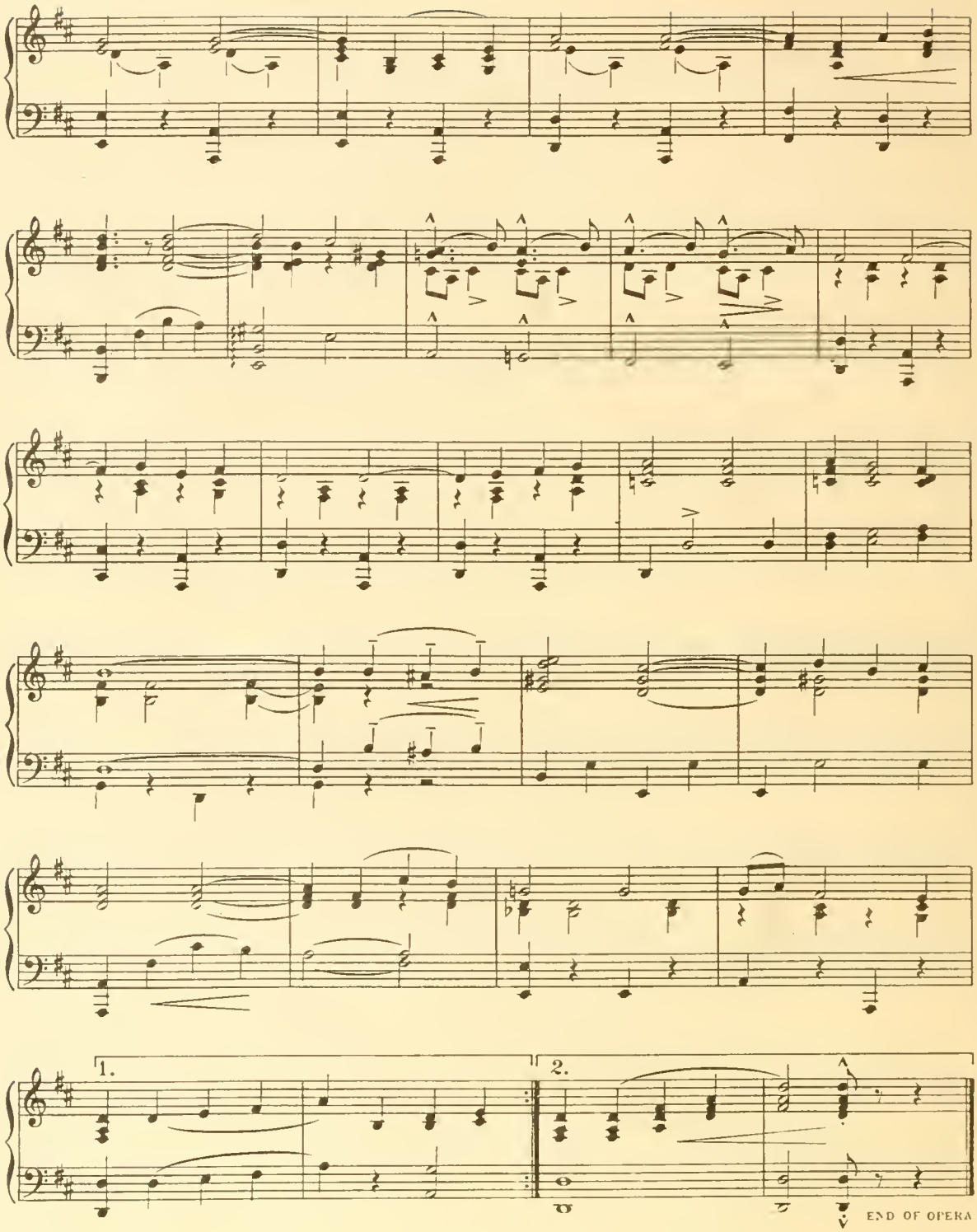
quasi organ

ALL. corn - er, The corn - er of Mad - i - son Square.

f

Repeat till Sign then Segue.


Marziale.
ff
3
Attacca
p–f



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